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Doctor WHO

MAGAZINE™
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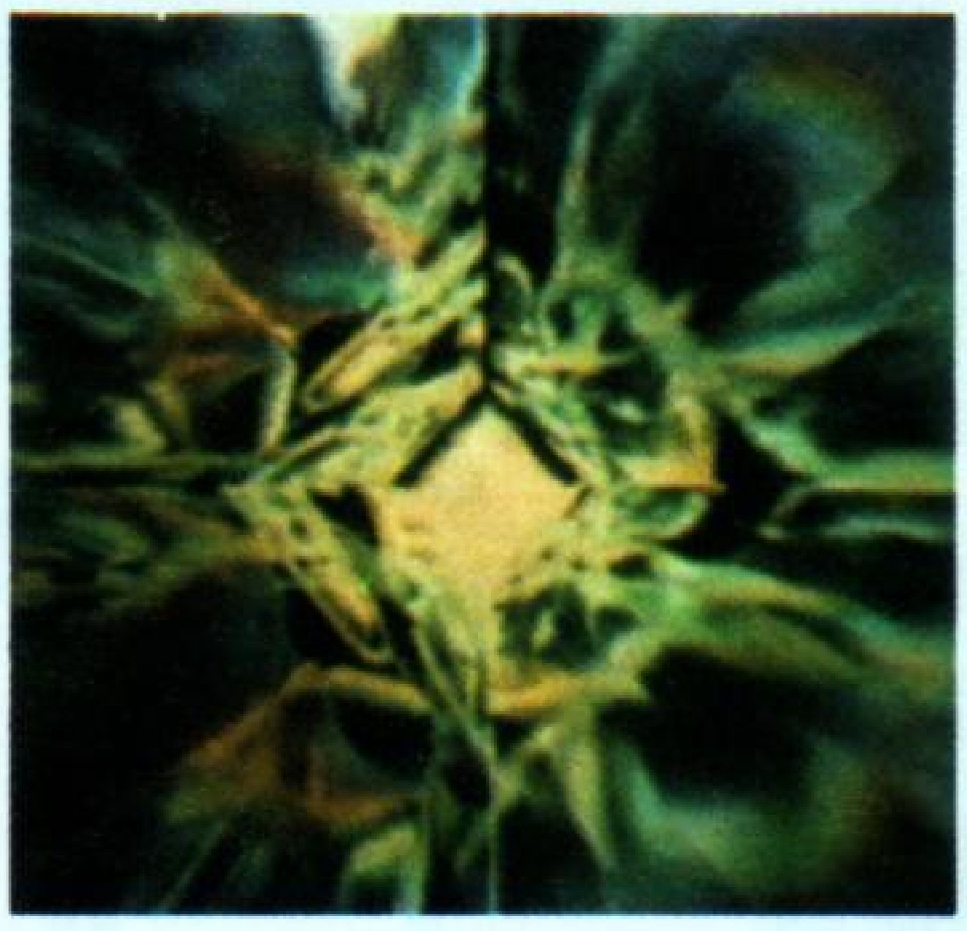
VINCENT
ETM 901

DIRECTING DELTA

SEASON 25 NEWS

THE DALEKS ARE BACK!

MATRIX Data Bank



First of all, the answer to the memory last issue. It was, of course, from *The Pirate Planet.*

GOING BY THE BOOK

On to this month's batch of questions and our first comes from David Godwin in Dallas, Texas. David has just seen *The Day of the Daleks* for the first time and wants to know if the scene which appears at the end of the novelisation, of the Doctor and Jo meeting themselves again, but this time from the opposite viewpoint, was cut from their version or was never there at all. It is the latter answer which is correct. One can surmise, however, that it was in the original scripts but was cut at some stage during the production.

David goes on to ask about Melanie, and the apparent error that occurred at the end of the Trial when she goes off with the Doctor whom she has not yet met. He wants to know if this anomaly has been explained in the 24th season, because it won't be transmitted in Dallas for some time yet.

The answer is a little ambiguous, because it was not directly referred to or explained during the 24th season, but when Mel announces her intention to leave the Doctor at the end of *Dragonfire,* he makes the following short speech, which would appear to hark back to this problem. "Yes, you're going... You've been gone for ages... You've already gone... You're still here... You've just arrived... I haven't even met you yet... It all depends on who you are and how you look at it... Strange business. Time."

On the other hand, there is nothing to say that in the period between the end of the Trial and the start of season 24, the Doctor could not have met Mel and the time anomaly been sorted out.

An interesting question next, concerning the Patrick Troughton story *The Mind Robber,* from Craig Sheridan in Toronto, Canada. Craig has recently seen the story on his local channel and it only lasted one-and-a-half hours, even though it was a five part story. As far as he could tell nothing had been cut, so why was it as short as a four-parter?

The answer is simply that the episodes were very short. The average length of a *Doctor Who* episode is somewhere betwen 24 and 25 minutes but it varies from episode to episode. The shortest ever episode was *The Mind Robber* episode 5, which was only 18 minutes long, and longest was the final episode of *The Trial of a Time Lord* which was about 30 minutes long. The episode timings for *The Mind Robber* are as follows: **1**-22'27", **2**-21'30", **3**-19'29", **4**-19'14" and **5**-18'00". If you add that lot up it comes to one hour 40 minutes and 48 seconds, which when you subtract all the opening and closing credits is pretty close to one-and-a-half hours.

WHY CHANGE?

Following on from this, Sean Clark from Reading writes to ask what actually caused the Doctor to regenerate in *Time and the Rani.* It was as a result of the buffetting that the TARDIS received when it was attacked by the Rani's rays at the start of the story.

MEMORY LANE

Finally to end this column, more of those unplaceable memories. The first is from Paul Luttman in Kent, who remembers an arch-villain who could pull his face off to reveal a single eye and green curly surroundings.

This was in fact Skaroth of the Jagaroth, from the Tom Baker story, *The City of Death.* The story was set in Paris and involved Skaroth's attempts to gain enough money (by selling rare art treasures) to finance experiments into time travel, to enable him to travel back in time to save his race from extinction. However, the Jagaroths' destruction caused the creation of the human race and so the Doctor was at hand to ensure that the path of history ran smoothly.

Next up is Darren Gregory from Blackpool, who has memories of two stories from about 1973. The first was set in a school and was about pupils wearing blue or green badges and being controlled by a painting to start fighting (blue vs green). The second was something about a fair and an alien stranded on earth, living under the ghost train. This creature was a Sutekh-like figure in white who controlled several humans by telepathy.

What you are in fact remembering, Darren, is not *Doctor Who* at all (which may be why you cannot find these plots in any programme guide), but an ITV series called *The Tomorrow People.*

Finally, Mark Chase from Fareham writes with a further two memories, one of which I know but the other has me puzzled. The first is of Jon Pertwee using his sonic screwdriver to fire a laser beam at the ground, which explodes. This could be either *The Sea Devils,* where the Doctor uses the screwdriver to detonate some land mines, or *Carnival of Monsters* where the Doctor ignites methane gas from the swamp to distract the Drashigs. In neither case, however, was a laser beam seen to fire from the screwdriver.

Mark's second memory is of a small group of people approaching a dead Dalek, which stands in a small tunnel created by a building being built over a road. They lift its dome and look in.

This one I am not sure of. It could be *Day of the Daleks* but no dome-lifting went on in that story. Does anyone out there have any ideas? Answers on a postcard...

Send your queries to our compiler David Howe of D.W.A.S., at MDB, Doctor Who Magazine, 23 Redan Place, London W2 4SA.

THIS MONTH. . .

As the votes for the 24th Season Survey come in, we've been watching the voting carefully. In some categories, the positions can change with each postbag but the winner of the Best Director category is so far ahead, I can't see him losing the lead now. (Let's hope I don't have to eat my words!) We speak to poll-leading **Chris Clough** this issue; turn to page 16 to learn his views on the last two seasons.

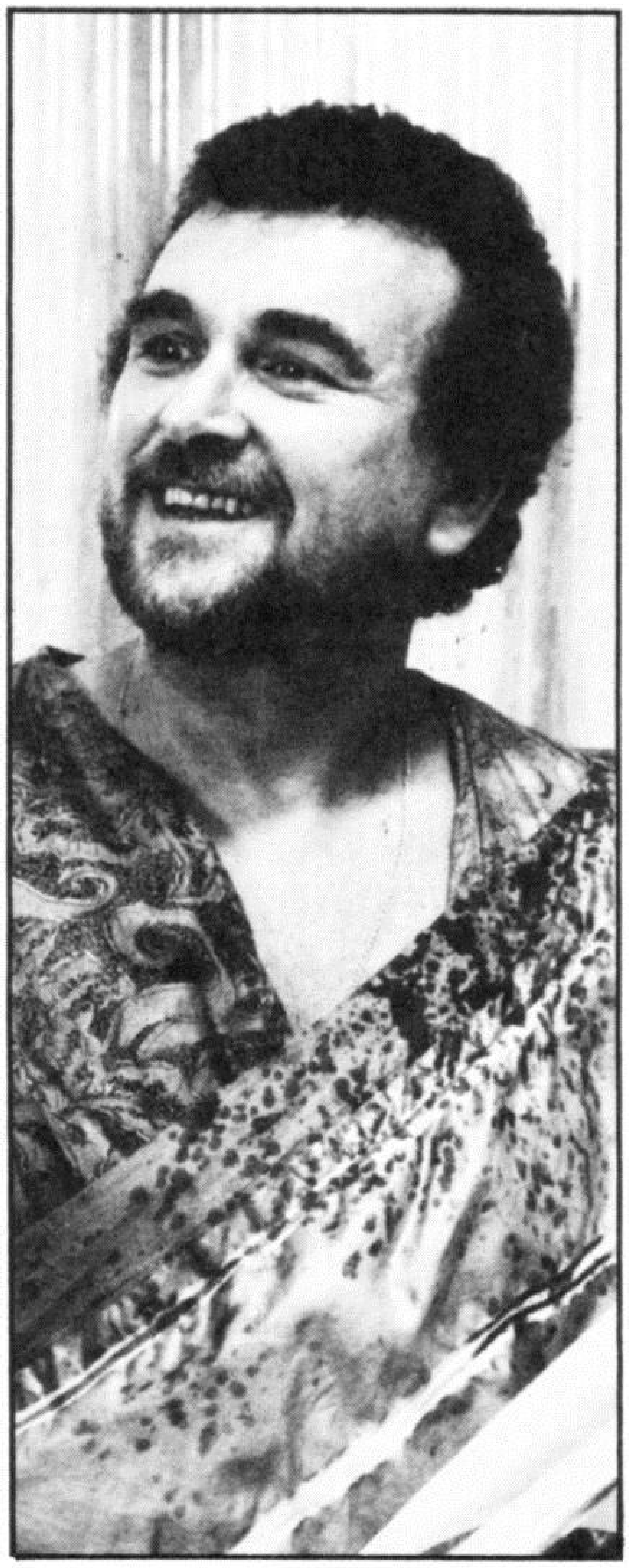


Photo – Steve Cook

NEXT MONTH. . .

Leela fans had better start queuing up for their copies of **Issue 136**, because we interview **Louise Jameson** next month, illustrating the feature with photographs taken when she paid **DWM** a visit. Also next month, we look at the contribution to the series made by **the stuntmen** and ***Robots of Death*** is featured in **Nostalgia**. Finally don't miss **the chance to win a copy of the new BBC Video release, *Spearhead From Space!***

Issue 136 goes on sale from **14th April.**

INSIDE

No.135 • APRIL 1988

YOU ON *WHO* 4
24th SEASON *DRAGONFIRE REVIEW* 6
GALLIFREY GUARDIAN ... 7
SEASON NINE FLASHBACK 8
***DOCTOR WHO?* HISTORY TOUR** 13
OFF THE SHELF 14
A review of the world of *Doctor Who* in print.
INTERVIEW 16
We talk to director Chris Clough.
TRAVELLING COMPANIONS 21
Featuring the Brigadier

CROSSROADS OF TIME .. 23
Comic strip adventure
ARCHIVES/FACT FILE 31
Featuring *Full Circle*

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Steve Berridge, Norwood, London.

YOU ON WHO

Write in to: *You On Who,* Doctor Who Magazine, 23 Redan Place, London W2 4SA.

BE REALISTIC!

There has been an epidemic of JNT bashing in fan circles lately. In this magazine and others, supposed fans have cut the past two seasons of *Who* to ribbons, often on the flimsiest of pretexts.

In the Washington, DC area, we have the privilege (?) of seeing an endless supply of repeats. While this does mean that new episodes take at least a year to arrive here (I have seen *Time and the Rani* only through a 'bootleg' tape), it does help us to keep perspective.

Simon Thom, (**DWM** issue 131) you call for the return of Barry (*Planet of the Daleks)* Letts, Philip (*The Brain of Morbius)* Hinchcliffe, and Graham (*The Horns of Nimon, The Invisible Enemy,* etc.) Williams. These producers produced their share of tacky, cheap, violent, and incomprehensible stories; they have just been forgotten. For every *Timeflight,* there is an *Invisible Enemy,* with gigantic holes in the plot and shallow acting. It is necessary to remember that, whatever your opinions, JNT does not have a monopoly on bad taste.

An incomprehensible ending to *Time and the Rani,* Michael Bonner (**DWM** issue 131)? *The Ambassadors of Death* confused even the script editor. Continuity quibbles? *Genesis of the Daleks* totally contradicted the entire Dalek history. Was Sylvester McCoy over the top? Tom Baker's acting in *Robot* part one was nothing short of ludicrous. My point is that it is laughable to compare other producers' best with JNT's worst.

Also, those who blame JNT for the lighter tone of the past two seasons have forgotten Michael (alias the Valeyard?) Grade. The kind of show JNT wanted to make was revealed in the 18th, 21st and 22nd seasons, a well-plotted, glossy-looking series with mind-boggling scientific and philosophical concepts. By his second season, after Christopher H. Bidmead's unfortunate departure, ratings were at about 9 million. (There were 'true fans' back then too, but, since ratings were good, about all they could complain about were the actors and JNT's choices (!) of titles.)

However, ratings dipped to 7 million, against *The A Team,* and Michael Grade (*not* JNT, Mr. Thom) ordered a revamping of the show. He brought in the humour that they so despise. Many fans, even Eric Saward himself, blamed JNT and not Mr. Grade for the 'weak' scripts. (Anyway, I believe that the quality of the scripts, Mr. Saward, should be the Script Editor's department.)

After the redesign, the ratings are now at about 5½ million, but JNT is still trying his best. He faced a similar situation to that of Philip Hinchcliffe, getting pressured by BBC executives to change his show, but instead of quitting as Mr. Hinchcliffe did, he has stuck with *Doctor Who.*

In short, true fans, try giving credit where credit is due. When JNT took over the producer's chair, there was a distinct possibility of cancellation. He nearly doubled the ratings during his time as producer, only to have the people on the Executive Level force them back down. JNT should not be held blameless; however, he does not need to be scapegoated. The *London Standard* is still suggesting that the show be banned, so we should not be at each others throats while there is a greater menace. Give JNT an even break.

Jonathan Blum,
Rockville,
Maryland, USA.

GAP IN THE MARKET

Interesting point: when talking to my friends about *Doctor Who,* they all remember watching it as children and being frightened by it. Without fail, they'll pinpoint a particular scene that frightened them the most – Jon Pertwee being frightened by giant maggots, two huge, faceless mummies crushing an innocent human between their bodies, an evil ventriloquist's dummy coming to life – that sort of thing . . .

These days, I usually watch with two young lads aged seven and nine. They regard *Doctor Who* as a kind of half-hearted slapstick comedy. Sad thing is, I agree with them. There's plenty of slapstick comedies for kids/families on TV but there hasn't been a non-gory, 'suitable for family viewing' spine-chiller on TV for years. Surely there's a massive gap in the market here.

I seem to remember a TV series years ago in my youth, that filled that gap eloquently. It was a well-respected, popular yet low-budget, British, science fiction series . . . oh, what was it called now . . . *Doctor* something . . . yes – *Doctor Who*!

Nathan Brown,
Bedfordshire.

NICE ONE

Congratulations, **issue 132** was superb. The Panopticon Eight photos were particularly good . . . they captured all the excitement of the Event very well.

Doctor Who? is as comical as ever. The Merchandise report was informative and managed to include most of the better *Doctor Who* goods on sale this year.

One final point; I agree wholeheartedly with Michael McManus **(DWM Issue 132)** and would like him to contact me to discuss this matter further.

Please, Michael, write to me at:
12 Swift Avenue, Manby, Louth, Lincs.

Matthew Butcher,
Louth,
Lincolnshire.

IMPROVEMENT

I must write to congratulate you on **issue 133,** in my opinion the best issue of the magazine to date – sheer brilliance from cover to cover.

The new-format *Off the Shelf* is excellent, the two pages give it the space it so desperately needs for the reviews and information that was previously squeezed onto one page or less. (Oh, by the way, Gary, Loyhargil is an anagram for Holy Grail).

Richard Marson's *After Image* review of *Paradise Towers* summed up my feelings precisely in every respect. After reading the letters over the past couple of months I was beginning to feel that I was the only person who hated Season 24. It's nice to know I'm not the only one who wants something a bit more substantial than the 'Galloping Galaxies' mentality of sci-fi.

The one thing that let the issue down for me though was the comic strip. *A Cold Day in Hell* was an excellent story (the sort of thing that the television series so badly needs at the moment) but did the ending really have to be a carbon copy of the end of *Dragonfire?* It was a bit of a disappointment to say the least, especially when the inspired Frobisher is written out at the same time. Bring him back, please!

Overall, **issue 133** had a much greater air of care and professionalism than has been apparent in many previous issues, especially in the use of colour pages and photographs – in particular the awesome composite of Sea-Devils rising from the deep in *Nostalgia.* Now, if only the same standards that have surfaced in the the magazine can be applied to the series, then Season 25 might just be worth watching.

Incidentally, my selection of repeats to celebrate the Silver Jubilee this year would be as follows: William Hartnell – *The Space Museum.* Patrick Troughton – *The Dominators.* Jon Pertwee – *The Time Warrior.* Tom Baker – *Image of the Fendahl.* Peter Davison – *Earthshock.* Colin Baker – *The Mark of the Rani.*

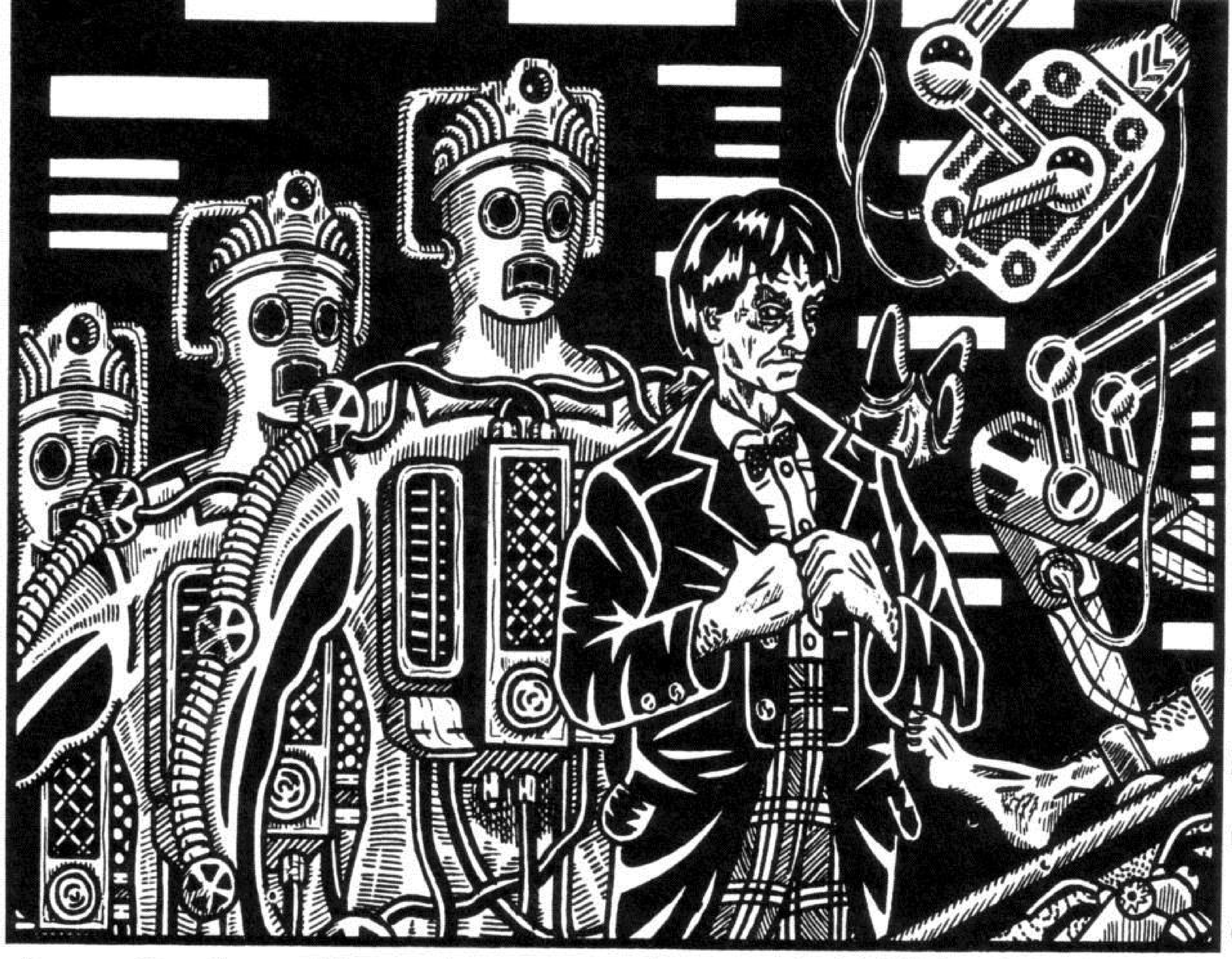
John Harkett,
Stowmarket,
Suffolk.

Good to hear our new designer John Freeman's efforts are appreciated!

As for A Cold Day In Hell, *I'm sorry you felt let down by the ending. In fact, Simon Furman wrote the whole story before the first episode of Season 24 was screened.*

Hence the details such as the reappearance of the Second Doctor's coat and the screening of holiday planets, as well as the ending, were proof of Simon's empathy with the show, rather than evidence of plagiarism.

If you are still inclined to doubt, let me assure you that due to our publishing schedules and the length of time it takes to produce the script and artwork for a comic strip, it would have been physically impossible for the imitation to have taken place, even if we had wanted to do something so unimaginative. Ed.



Steve Berridge, Norwood, London.

SHAKESPEAREAN OVERTONES

A number of your readers seem to be disappointed with Sylvester McCoy's portrayal of the Doctor. I hope that by the end of the season, their opinions had changed.

I admit *Time and the Rani* was a disappointing story but both *Delta and the Bannermen* and *Paradise Towers* were excellent and hugely entertaining.

Both stories dealt with very important issues, ie the disintegration of community and genocide, in a way that acutely highlighted the horror of the events.

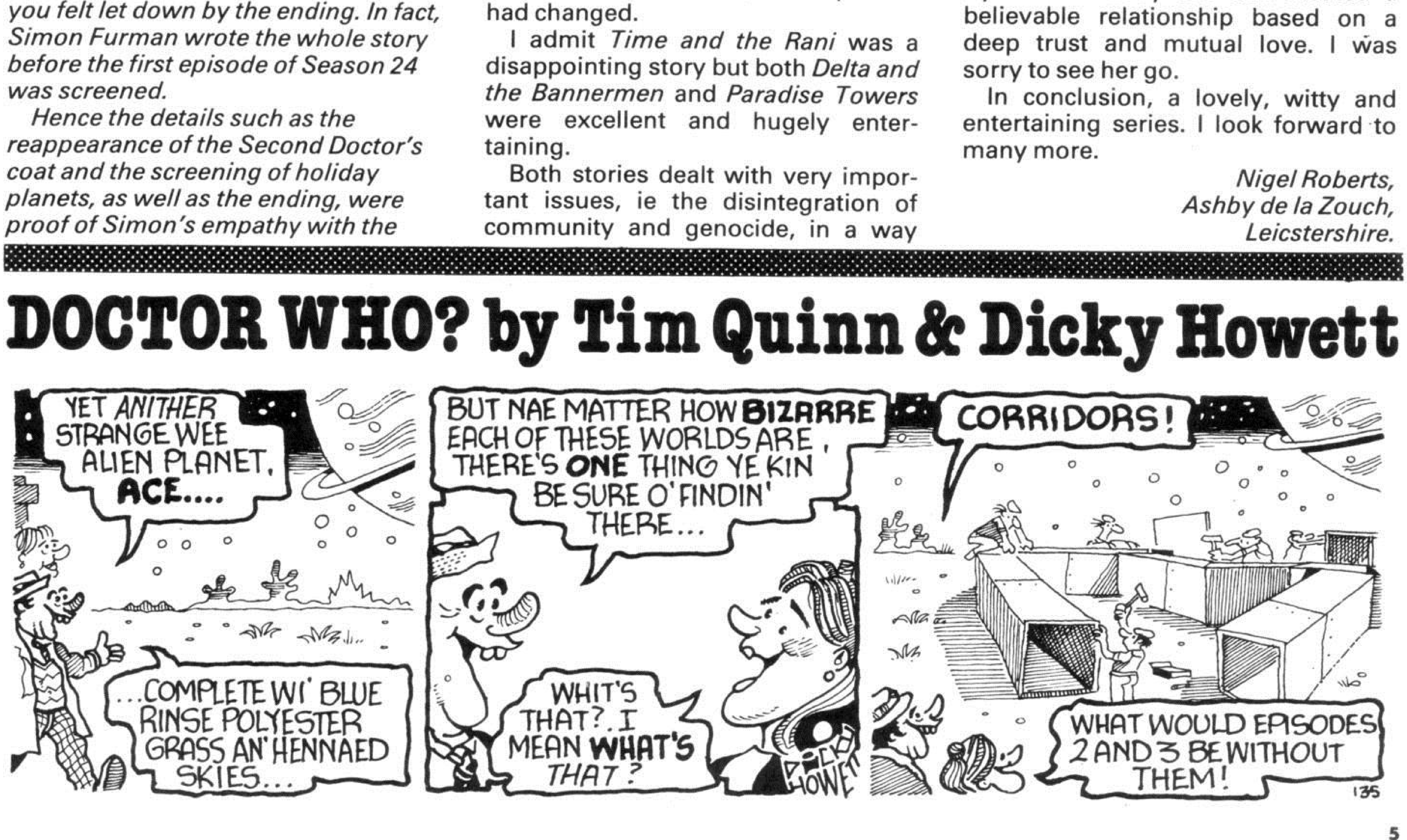
Sylvester's Doctor, with his warmth and humour, is the perfect foil to the dark wrongs that pervade the universe. The humour is essential and in many ways the Doctor is playing the fool in the way that Shakespeare used the fool in his tragedies. The fools were really the wisest of people and their comedy was born out of a deep love for humanity and sadness at its predicament. That is the Doctor, surely?

As for Bonnie Langford, I have always found her amusing, pleasant and immensely likeable. Her character has been underwritten but with Sylvester McCoy she has created a believable relationship based on a deep trust and mutual love. I was sorry to see her go.

In conclusion, a lovely, witty and entertaining series. I look forward to many more.

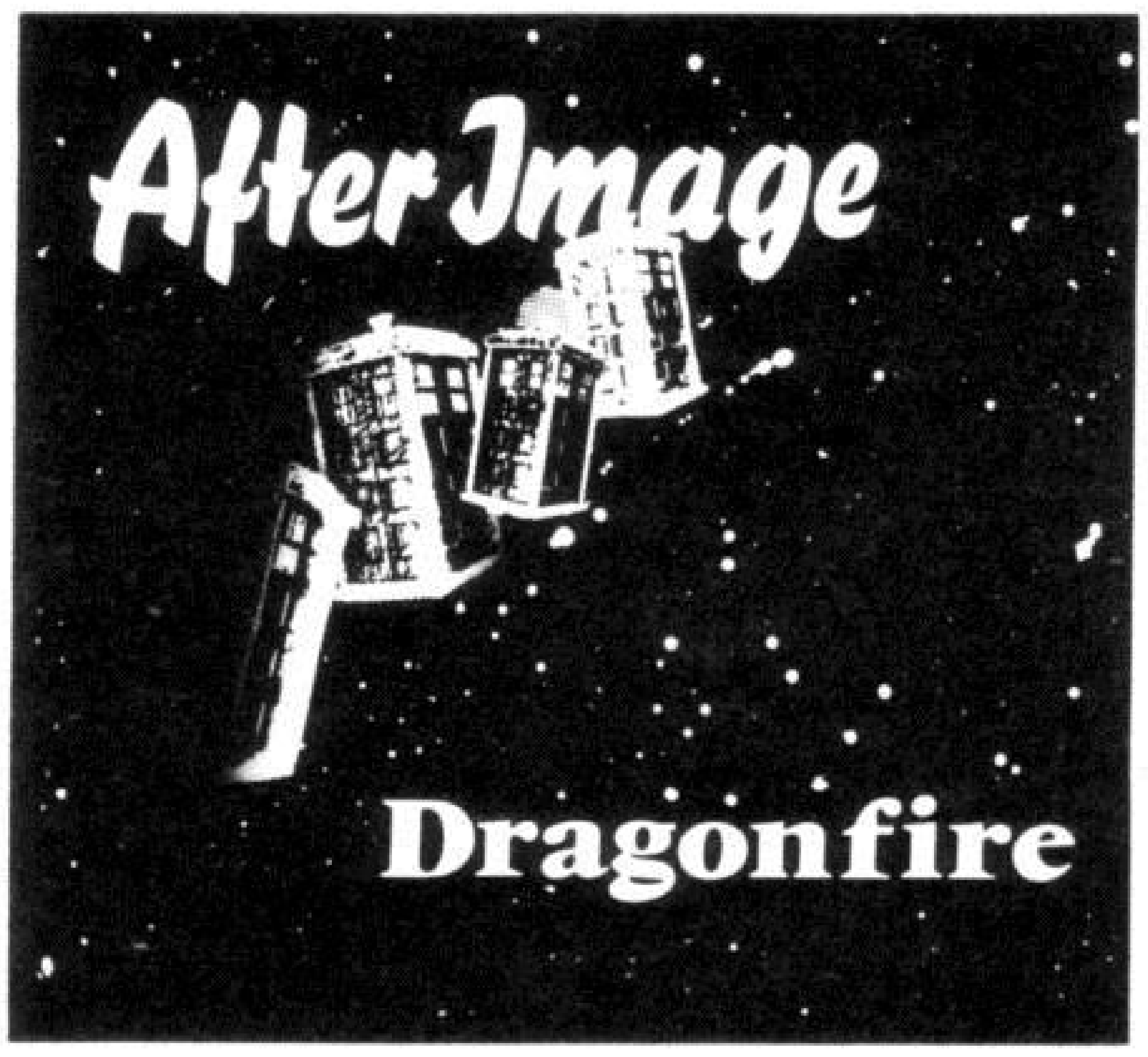
Nigel Roberts,
Ashby de la Zouch,
Leicstershire.

DOCTOR WHO? by Tim Quinn & Dicky Howett



YET ANITHER STRANGE WEE ALIEN PLANET, ACE....
...COMPLETE WI' BLUE RINSE POLYESTER GRASS AN' HENNAED SKIES...
BUT NAE MATTER HOW BIZARRE EACH OF THESE WORLDS ARE, THERE'S ONE THING YE KIN BE SURE O' FINDIN' THERE...
WHIT'S THAT? I MEAN WHAT'S THAT?
DICKY HOWETT
CORRIDORS!
WHAT WOULD EPISODES 2 AND 3 BE WITHOUT THEM!
135

After Image



Dragonfire

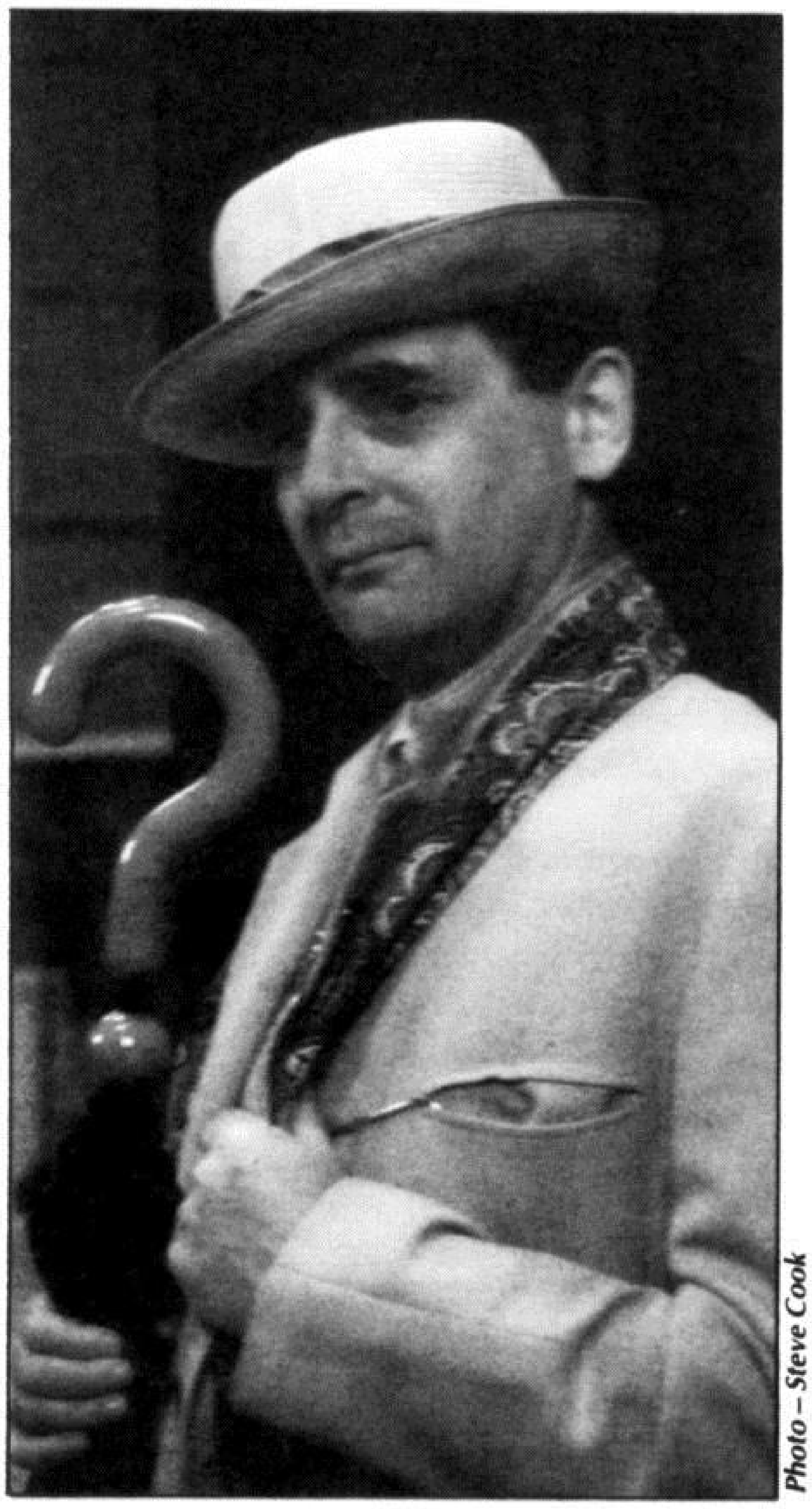


Photo – Steve Cook

Well, this was it, the story that I liked more than all the others that made up this season. I had expected *Delta and the Bannermen* to win my best story of the season vote. But all expectations are there to be turned on their heads and with *Dragonfire* this is just what happened.

I'm certainly not saying it was perfect. Little on television *is* perfect and this has been an extremely uneven season of *Doctor Who,* on the whole redeemed by Sylvester McCoy's performance or individual set-pieces.

Dragonfire was the one story that seemed to hang together in virtually every department. Director Chris Clough made the most of a low budget and a studio-bound story, delivering some smooth, impressive shots and extracting some solid performances from a good cast. Ian Briggs' script seemed to be much more the kind of *Doctor Who* one is used to than the previous three stories, with a strong central villain and an easy-to-follow plot.

Ice, though not especially original as a science fiction backdrop, was imaginative enough to work as a running theme (though the principal characters obviously didn't find it too cold, or they'd have been more warmly dressed!)

Top marks for the little touches that I enjoyed so much – the steaming as Kane froze his victims, the mark of Kane's coin, the gruesome crew dispossessed of their personalities and the equally grisly demise of the defeated Kane. Having seen Edward Peel in *Juliet Bravo,* I was amazed at how evil he could get – there was an air of constant hatred for everything and everyone that was especially credible.

GOOD SUPPORT

In the ranks of the supporting cast there were no over-the-top embarrassments, or wooden idiots cluttering up the story. Instead, we had the marvellous Patricia Quinn doing the kind of part she does so well and Tony Osoba, who is a good actor of the quiet but consistent variety. Remember him as the Scottish prisoner in *Porridge* a few years back?

Tony Selby I liked better than ever before, while Sophie Aldred's Ace, a character which could easily have become nauseating, quickly won me over. Sophie is a natural in front of a camera and I think she'll be a big success alongside McCoy's Doctor.

On to the flaws, all of which could easily have been averted, which makes them all the more irritating. Just why was the Doctor clambering over that catwalk – was he suffering from temporary blindness (perhaps brought on by the glare of all that ice?), or was he being deliberately stupid? Very witty to have a real 'cliffhanger' but when the only reason was to *provide* a cliffhanger, the whole exercise was pointless and ridiculed the Doctor's supposed intelligence.

Another case of blindness affected the guard who couldn't tell where that noisome child was hiding – and minus points for the whole pointless sub-plot of that kid. Apart from the twee idea and the sickening costume, the mother was another blindness victim – at the end she was behaving as if everything was normal and not as if a massacre had recently taken place.

The final complaint – Mel's somewhat rushed and unreasoned departure. Was this a case of 'Ooops! Bonnie's off, quick Cartmel, bung in a few lines to get rid of her...' or was it better thought out than that? If it was, it didn't look it. Mel was far too organised a character to want to drift with a con man like Glitz. He'll probably dump her at their first destination and either way, it just didn't ring true.

INVENTIVE

But applause is due for the plot. Ian Briggs threaded the elements of his story well, using the three-part format to avoid padding, with the exception of the aforementioned child. The comedy was pretty slapstick, what with Ace tipping milkshake over people's heads and throwing nitroglycerine around like there was no tomorrow, but it was properly balanced with moments of genuine tension, such as the scene in which Kane tries to get Ace to serve him, and the various deaths of his other victims. I especially liked the idea of the treasure hunt, and the inventive idea of it being out of Kane's reach in the dragon's head.

Director Chris Clough really made the environment of Iceworld look splendid, using CSO and lighting to better effect than has been seen for a long time on the programme. There was a sheen to this story that came from attention to detail.

Among the debates that continue about the show, the most important is whether you still care enough to watch it. Frankly, I wouldn't have cared if I'd missed *Paradise Towers,* but the rest of the season had a lot of good parts among areas that I don't like, chiefly the camp 'bring in a guest star for a laugh' bit.

Dragonfire was the sort of story that would have been pretty average in a Peter Davison season, but for some reason is now better than the norm. It's not enough for a show to survive on its star, and stronger scripts are needed. In my book *Dragonfire* was a step in the right direction, but I still think Sylvester McCoy would stun us all, given a script of the *Caves of Androzani* calibre. Here's to the day that happens...

Richard Marson

GALLIFREY GUARDIAN

DALEKS ROLL IN

Production is gearing up for *Doctor Who's* 25th season, with John Nathan-Turner in the hot seat as producer and Andrew Cartmel starting a second year as script editor. Stars Sylvester McCoy and Sophie Aldred will start rehearsals at the end of this month for the first four-part story.

This has the exciting and intriguing title *Remembrance of the Daleks* and it is written by another newcomer to the show, Ben Aaronovitch. At this stage we cannot say whether it will witness a return of Davros as well as his mutant creations but we can confirm that the director will be Andrew Morgan, who was behind last year's glossy *Time and the Rani* and whose most recently screened work was the children's series *White Peak Farm.*

Story Two – another four-parter, the season the same in format to last year's, is titled *The Greatest Show In The Galaxy*. The writer is Stephen Wyatt, who was responsible for *Paradise Towers* last season, and whose first script so impressed the *Doctor Who* team that this follow-up was commissioned almost at once.

The newcomer on this show is the director, Alan Wareing, who for many years was a BBC Production Manager (including working on *Who* stories, such as *The Keeper of Traken),* until going freelance a couple of years ago. Some of you may have seen his name on the credits of that mega soap *EastEnders.*

The final two three-parters are still shrouded in mystery – but remember this is anniversary year, and there are possibilities for great things to come . . . like the proposed *Doctor Who* feature film, which is still in discussion stages over in the States. John Nathan-Turner has been asked and has accepted the role of Creative Consultant for this production and he informs us that all casting is still 'up in the air'.

DAVISON ROLLS OUT

Make the most of **Peter Davison** – he might not be around much longer. After completing work on the current series of *All Creatures Great and Small,* the popular actor has decided to move to America with his wife, the squeaky-voiced **Sandra Dickinson.** This is a career move for Sandra, who is seeking a break out there, and it means that the couple will spend only about four months of the year in England. With Davison spending all of last year in solid employment, he feels it only fair that his work should, for the moment, take a back seat to that of his wife.

However, this has posed a problem for the producer of *All Creatures,* Bill Sellars. Confident of success with the current ten-part run, BBC bosses have commissioned another 12 episodes, which have already started filming. Now they will have to write out Peter Davison's character Tristan and thus he will be bowing out after the first four episodes.

The other *Who* names involved in *All Creatures* – **Lynda Bellingham** and story consultant/writer **Johnny Byrne** – will remain throughout the new run. For the record, Davison will have appeared in 54 episodes and two specials when he finally leaves.

DOCTOR WHO ON SATURDAY!

But not on BBC TV . . .

Super Channel, the European cable-satellite TV network have scheduled some early Tom Baker stories for Saturday afternoon viewing.

The current story is *Ark In Space,* the most popular *Doctor Who* story ever. Super Channel scurces say the viewing figures for the repeats are good and they will continue to update DWM on the episodes they'll be screening.

Doctor Who is broadcast at 4.00 pm. Other SF on the channel includes Rod Serling's *Twilight Zone* and *Captain Power,* plus a selection of horror films for late night viewing.

FORTHCOMING CONVENTIONS

Falcon 3: Doctor Who and *Star Cops* Convention is taking place on 9th and 10th July at the Ladbroke Beaufort Hotel in Bath. Registration is £15 for two days or £8 for one day, £4 supporting. After 1st May, registration will be £18 for two days, £9 for one day, £4 supporting.

The charity supported is Child Line and further details can be obtained from Falcon 3, 125 Roose Road, Barrow-in-Furness, Cumbria LA13 0EE.

WHERE ARE THEY NOW?

Over on another BBC long-runner, producer **George Gallacio** (who worked on *Who* as a Production Associate in the Seventies) has persuaded **Louise Jameson** to take part in the next series of *Bergerac* – 8 one-hours and a special film for Christmas. Meanwhile **Terrance Dicks** is about to produce a six-part thriller entitled *The Franchise Affair.*

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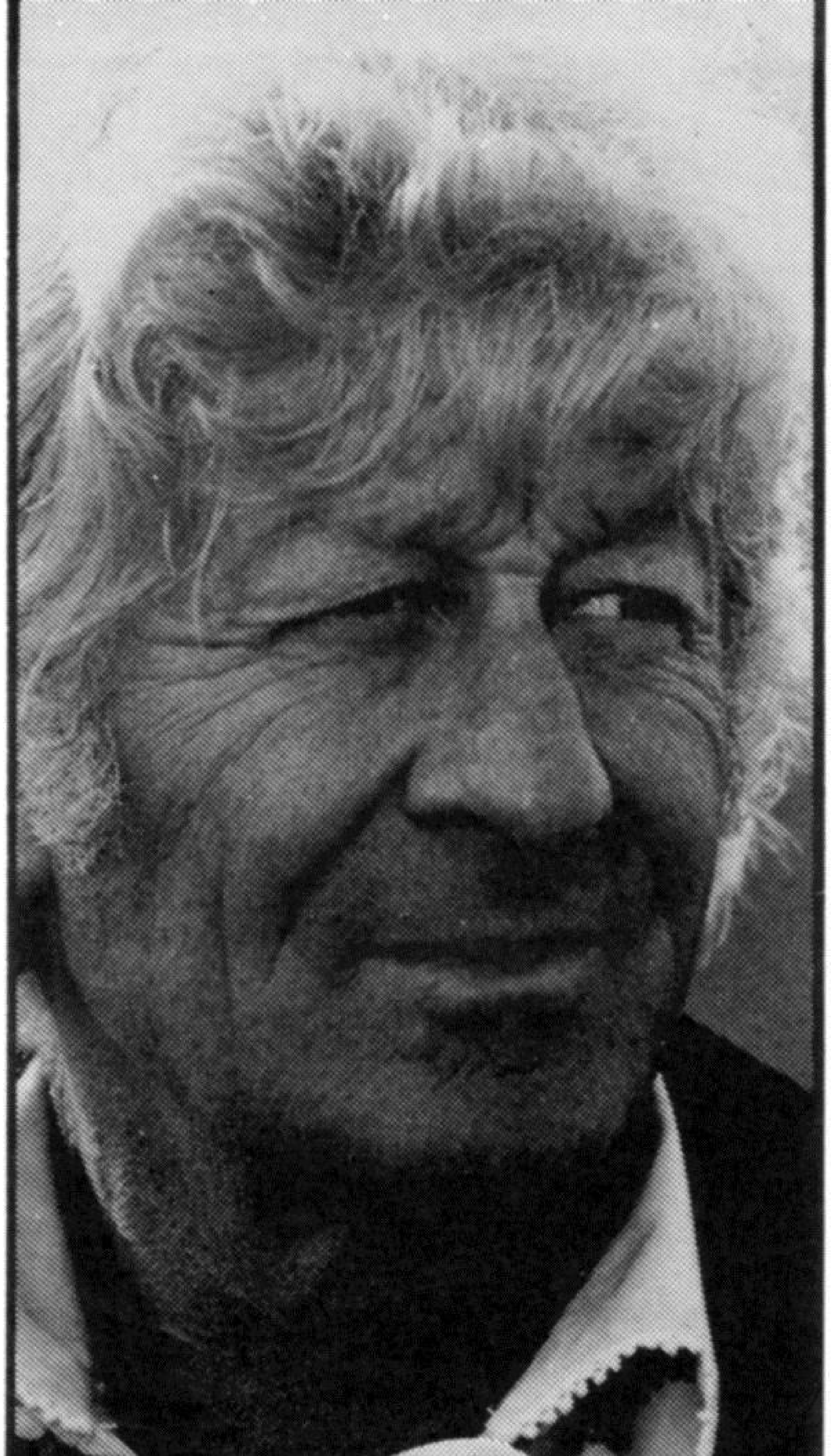
FLASHBACK SEASON 9



There are some seasons when nothing goes right, or when everything is in a state of flux. There are others which simply build on and embellish what has previously been established. The Ninth Season was an excellent example of the latter, as Richard Marson reports . . .

By the time recording was due to start for the 1972 season, *Doctor Who* was firmly re-established in the public eye. Jon Pertwee's first two seasons had proved a creative and popular success and it was a confident Barry Letts (producer) and Terrance Dicks (script editor) who assembled to plan the third Pertwee season. Their confidence was reflected by BBC planning, who allocated the show an extra episode to make this a proper six-month run.

The team's first decisions were structural – an overall look at how the season should be formed. The first thing they decided was that they had over-used the character of the Master in the previous season and that this time he would appear in only two stories.

Actor Roger Delgado regarded this as a somewhat mixed blessing. Though he was still on the show and the standards of the writing remained high, he was not being used enough to avoid the necessity of finding other work. The problem was that the producers of this 'other work' associated him too closely with the *Doctor Who* part and so Delgado suffered financially.

Nevertheless, the decision to restrict the Master was a sensible one, and they stood by it. The next important structural decision they came to was over the basic story content.

Both Letts and Dicks felt that the programme could quite easily afford to plunder its own heritage a bit more, without losing creativity. Rather than repetition, established characters could be used in a new way – for instance having the Ice Warriors as good guys rather than villains and introducing the Silurians' cousins, the Sea Devils, rather than bringing back the initial creation.

To open the season, Louis Marks, a respected veteran of television, had submitted a script entitled *The Time Warriors,* which was about a group of guerrillas travelling back through time in order to influence their own future. Though they liked the basic premise, both producer and script editor thought the script lacked a very necessary extra 'hook' – something to really grab the viewers for the start of a new series. Discovering that it was some time since the Daleks had been used, Marks was asked to write them into his script.

It wasn't until quite late in the day that Letts and Dicks discovered that Terry Nation held copyright over his creations and hasty amends had to be made, in the form of a captioned credit and a suitable payment.

Location filming for *The Day of the Daleks,* as this opening adventure was now titled, started in the high summer of 1971 and kicked off production on the season as a whole, which was to continue uninterrupted for the next eight months.

Director Paul Bernard had a particularly gaudy style when it came to making cheap science fiction, though his *Doctor Who* work was higher budgeted than his *Tomorrow People* contributions. Bernard liked to reflect the showmanship of Jon Pertwee as star and this was particularly apparent in the action pieces and fight scenes.

One of the greatest successes of the story was the creation and introduction of the Daleks' stupid but menacing sidekicks, the Ogrons, in masks designed and made by John Friedlander and in costumes worn by a collection of massive actors, some of whom had criminal records to match their fearsome appearances!

There was considerable publicity at the return of the metal monsters. *Radio Times* featured them on the cover for the first week in January and trailers were made showing the creatures misleadingly trundling around famous London landmarks as in *Dalek Invasion of Earth.* Most people reacted very positively to this opener – it remains a fondly remembered piece.

Here's viewer Charlotte Hawkins on the subject: "I think most people would say that there's never been a monster like the Daleks for frightening children. This was the first time that I have any clear memories of watching *Doctor Who* and I've little doubt it was the presence of the Daleks which imprinted this story on my memory. It was absolutely terrifying when they came out of the dark tunnels and advanced on the big house. They were so . . . unstoppable."

***Roger Delgado as the Master in* The Time Monster. *Facing page: Jon Pertwee as the Doctor and the popular Ogron villain, both taken from Louis Marks'* Day of the Daleks.**

Take a look at the BBC Video of this story and you might be less impressed with the ending, but by and large, it was a pretty classy story, the Dalek voices being the most glaring error.

The second story to go into production was *The Sea Devils,* under the direction of Michael Briant. That this story has become one of the the *Doctor Who* greats is not hard to understand. It was scheduled to be made second in order, although it was in fact screened third, for several reasons. The most important one was that the heavy amount of coastal location filming really demanded reasonable weather.

There was no way that shooting in January would have been possible – quite apart from the cold, which in itself wasn't and never has been a worry of the *Doctor Who* film schedules (after all, it's the actors who mainly suffer!), the main concern was that with the sheer amount of location footage required of the story, there just wouldn't be enough hours of daylight in January to film the script, and that was also assuming that the weather remained calm.

As the BBC were being allowed to use the facilities of the Royal Navy to make this adventure, they also had to fit in with the most convenient time for them, rather than *vice versa*.

Finally, the script, which had been in preparation for some considerable time was ready for realisation, while Brian Hayles' *Curse of Peladon* had still to go into final draft. As the latter was to be a studio-only production, it was also ideal for production in the darkest, most weather-treacherous month of the year.

Even so, location work on *The Sea Devils* was not without its hazards and discomforts. There were many complicated shots to be achieved. For those sequences at sea, there were innumerable examples of both cast and crew turning green and falling ill, while set-pieces, such as the Sea Devil battle and the Doctor and Jo's ascent into the sea fort and abseil down to the beach, had to be staged with a lot of time-consuming care.

Sadly, it's painfully obvious if you watch the Doctor and Jo climbing up to the sea fort that these are in fact stand-ins. The man in Jo's white trouser suit, complete with very obvious wig, mounts the ▶

ladder like a Royal Marine – most unlike the real Miss Grant (or the real Miss Manning, who, though keen to do her own stunts, might have myopically missed the rungs and fallen into the sea!)

Roger Delgado had to be persuaded at length and with the help of some alcoholic reinforcement temporarily to conquer his fear of the water for some scenes, and Jon Pertwee had to be persuaded *not* to be so fearless – the programme couldn't risk losing its star.

Fortunately, there were no major mishaps and studio work continued as planned. Director Michael Briant: "*The Sea Devils* was a very creepy sort of script and I deliberately played up to that, especially at first in the deserted fort, by using distorted camera angles and echo effects."

Much of the unique atmosphere of *The Sea Devils* also came from Malcolm Clarke's weird musical score, one of the most intrusive in the programme's history. You either loved it or hated it. Viewer Robin Pelham-Barne belongs to the latter:

"For me this story only misses classic status on account of the music, which is akin in places to someone stamping on the atmosphere. I don't know what possessed them to put up with it – it was like nothing since, except the equally horrendous score for *Delta and the Bannermen*. A great shame because at least *The Sea Devils* was a good basic story."

Briant was a director adept at obtaining the best efforts from all his team, from cast through to crew. Perhaps this is why the studio fights work for once, and why the cast – none of whom were famous (though Edwin Richfield was well known for soap roles) – was so effective.

The director who followed and who produced *The Curse of Peladon* was an entirely different kettle of fish. Lennie Mayne was by all accounts a loud-mouthed Aussie who was the antithesis of theatrical and who constantly pulled down the efforts of designers and actors with little more than a few oaths uttered in a tone of complete ridicule. Yet he was respected and admired, because his approach was completely honest.

"In many respects," comments producer Barry Letts, "that's the only way to handle a fantasy like *Doctor Who*. You can have ludicrous costumes and slightly colourful dialogue, but someone like Lennie treated it just the same as if he'd been working at the National or the Royal Court. It was as real to him as that and it enraged him if he thought someone was slacking or taking on the attitude that this would do because it was 'only *Doctor Who*'. After he'd finished work was a different matter. He'd have a few and laugh along with everyone else."

The Curse of Peladon was quite a fraught affair, in that it was being recorded and edited even as the first parts went to air. The effects were simple but the pressure was on and this was quite a popular method of working among the cast – actors rarely like hanging around with time on their hands. On *The Curse of Peladon*, it was all systems go from start to finish.

The two main difficulties with the recording came with making Alpha Centauri and Aggedor look credible. The latter was a problem solved by the simple expediency of shooting the creature in semi-darkness and relying more on distant roars than on screen appearances.

Alpha Centauri, on the other hand, was on screen for much of the four episodes and the creature was never more than marginally convincing. Terrance Dicks comments: "I don't think the shrill voice and funny walk helped much." When first unveiled before the production team, this costume produced considerable merriment and a lot of rude jokes.

As a story, *The Curse* (as it was originally titled) was very much writer Brian Hayles' tribute to the Gothic horror myth, as perpetuated by Hammer Films. It cast David Troughton in one of his first leading roles on tv, and though many missed chunks of it due to the strikes hitting the country at the time, it is remembered today as a particularly effective adventure.

Viewer Alice Smith: "What *Doctor Who* had then was an ability to grab the viewer from the very first scene. *The Curse of Peladon* was no different. From the first, the mystery was established and you wanted to know how it would be resolved. Jon Pertwee was very reassuring in the part of the Doctor and there was never a moment when you thought he would be outwitted, though there were some pretty nasty surprises lined up for him in the gloomy corridors of that palace."

Nearly all viewers from that time remember Pertwee's authoritarian Doctor with great affection. This season really saw him in his prime, and firmly cemented the partnership with Katy Manning's Jo Grant.

She was no longer as vacant and clumsy as in the season before, and he was more openly affectionate towards her. This new development was demonstrated in several touching little set-pieces in all the first three stories of the season, namely in little snatches of dialogue in a calm moment before the next crisis, or in witty visual sequences, such as the scene in which Jo helps the Doctor escape imprisonment in *The Sea Devils*.

Working on the ninth season of *Doctor Who* was very much a case of 'keep it in the family'. Apart from the established regular cast, Letts hired directors largely well known to the show. There was no rocking of the boat with possibly brilliant but unstable new talent. The same was true of the writing.

Terrance Dicks: "The thing was that *Doctor Who* had and still has so many special requirements that when you find someone who can write and write well for the format you have in mind, you want to use them again. It's as simple as that – and it's comforting for us in the front office to know we're working with people we can rely on. That was particularly true of the middle season with Jon."

Although some of the professionals involved on the show were tiring with the influence it was having on their lives (Christopher Barry the most obvious example), they came back because in return for their talent and reliability, the show was good steady work which they knew and whose cast and crews they knew and trusted.

That kind of interaction is vital to the success of any long-running television series and at this time, on *Doctor Who*, it was in full flourish.

Story number four in the production schedule was *The Mutants,* an epic from Bob Baker and Dave Martin, who were both disappointed that its more overt political messages were toned down and the whole parable was distorted slightly.

Dicks and Letts consider this distortion made the piece less emotive and thus more effective. Letts: "I think our audience was intelligent enough to make the connection, it was still there to be made. But I don't think *Doctor Who* should be a vehicle for any form of overt political viewpoint, however laudable. The real reason they didn't like the change was more to do with the fact that writers rarely like change, full stop."

Director Christopher Barry took his crew into Kent for filming amid some predictably cold days. Though his creative input was still very much in evidence, there were signs in this story, and in the last adventure of the season, that *Doctor Who* was getting a bit samey and that six episodes was a bit long for the plot provided.

The Mutants looks pretty dated today, and some of the speeches are rather obvious – despite what Barry Letts says they do make clear statements and could have been less emphatic.

The Mutts, though, worked singularly well as monsters and the best sequences of the entire story are to be found in the cave scenes, where they really look ferocious. The biggest credibility snag with the story was one typical of many of the Jon Pertwee stories – the ropey C.S.O.

Today we are told that it was these early forays into the art of colour separation overlay that made it the sophisticated business it is today, but that isn't much consolation when the crude results of this experimentation are immortalised on tape. To even the most undiscriminating child viewer, the C.S.O. of the time looked unconvincing and spoiled the effect. It was only the efforts of the actors and the strength of the storylines which saved the day.

Christopher Barry: "Technically it was the most complicated thing I have ever directed. There are some amazing shots in there, certainly for the time. I was rather proud of them and considering the demands that the script made on us, with floating superbeings and so on, I think we managed very well."

Barry Letts: "All that C.S.O. was in there to stretch our resources to the utmost. I wanted us to take the technology by the throat and not the other way around. It was hard on the actors and it was certainly hard on the production teams. We used to sweat a lot of blood over the C.S.O. but it gave us what we've got today and there's no need to apologise for that."

To end the season, Letts consulted heavily with his old friend Robert Sloman to produce *The Time Monster,* a story which some fans look on as a superb culmination of the Pertwee experience, but which for others is nothing more than a mundane plod through an over-stretched plot.

Once again the Master was up to his dirty tricks and this time the plot brought in the destruction of Atlantis – for the third time in *Who* history! The truth of the two different fan opinions would seem to be some way between both views. Indeed, this was to be the last time viewers would really enjoy the UNIT 'family' at their peak.

After this season, the producers would again start to move the Doctor towards a more celestial existence. Sloman and Letts certainly managed to produce an epic flavour to the script, something which helped disguise the padding and often poor production values, but Atlantis was not much of a spectacle – the sets were cheap and the actors the worst of the entire season.

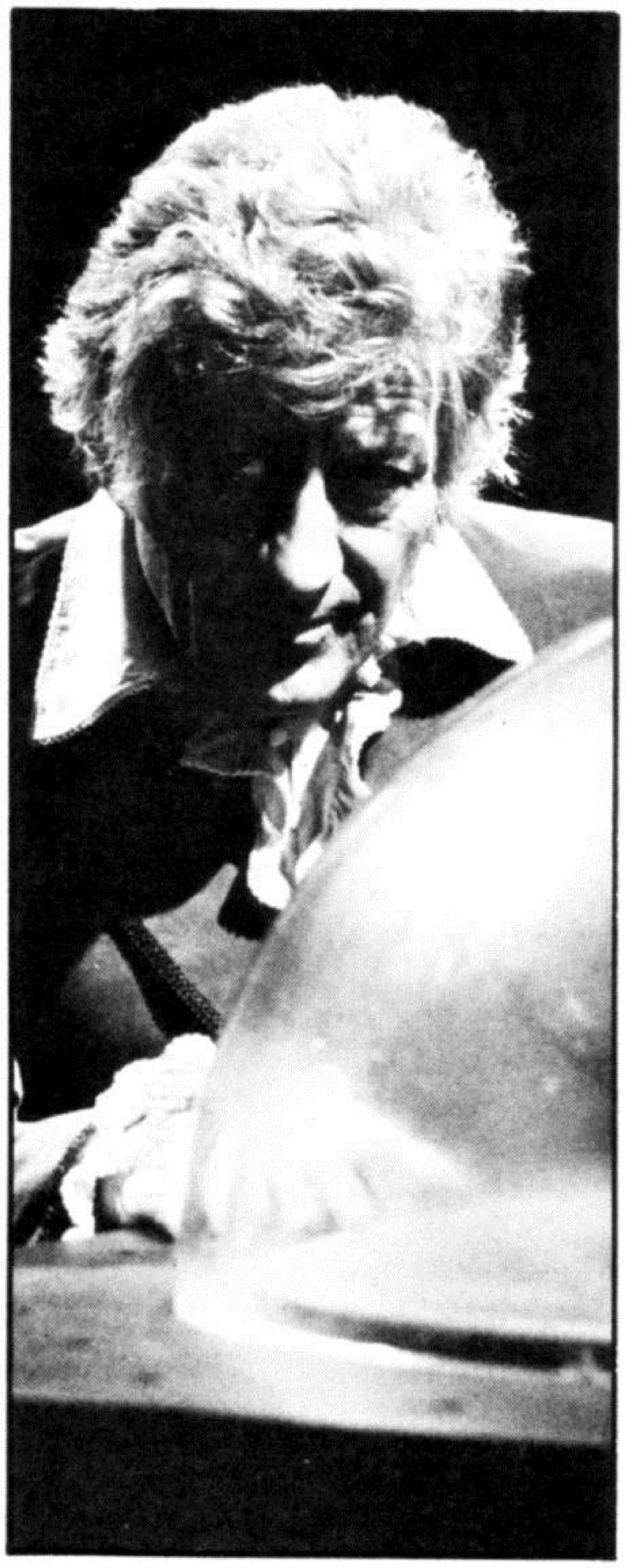
Ingrid Pitt gives an unconvincing performance as the treacherous queen Galleia and her erstwhile lover Hippeas is hardly the paramour he was intended to be. Equally dreadful was Ian Collier, who delivers some cringingly dated dialogue with all the finesse of a *Carry On* actor.

Director Paul Bernard seems in this case to have overreached the colourful heights he attained with *The Day of the Daleks* just a few months before. Everything looks too artificial and the lighting on Atlantis – apart from the film sequences – really shows this up.

On the other hand, Delgado is at his brilliant best; the scenes between Delgado, Pertwee and Manning are *Doctor Who* magic, not high on the special effects, just strong on characterisation. In spite of several major flaws, it is this strong band of regulars who save *The Time Monster* from qualifying as a *Doctor Who* duff – one can excuse poor acting when there's a solid story beneath.

The ninth season of *Doctor Who* ended comfortably. Nothing radical had been accomplished and no new legends had been created, apart perhaps from the Sea Devils. It had its weak moments, moments which indicated that Letts and Dicks couldn't afford to rest on their laurels for the season to come. On the other hand, the indications were that neither of them was ever likely to do that.

By and large, it was strong, solid stuff, the stuff that viewers' dreams – and occasional nightmares – were made of, well acted, uniformly produced and pleasingly written. What viewer could wish for more than that? ∎



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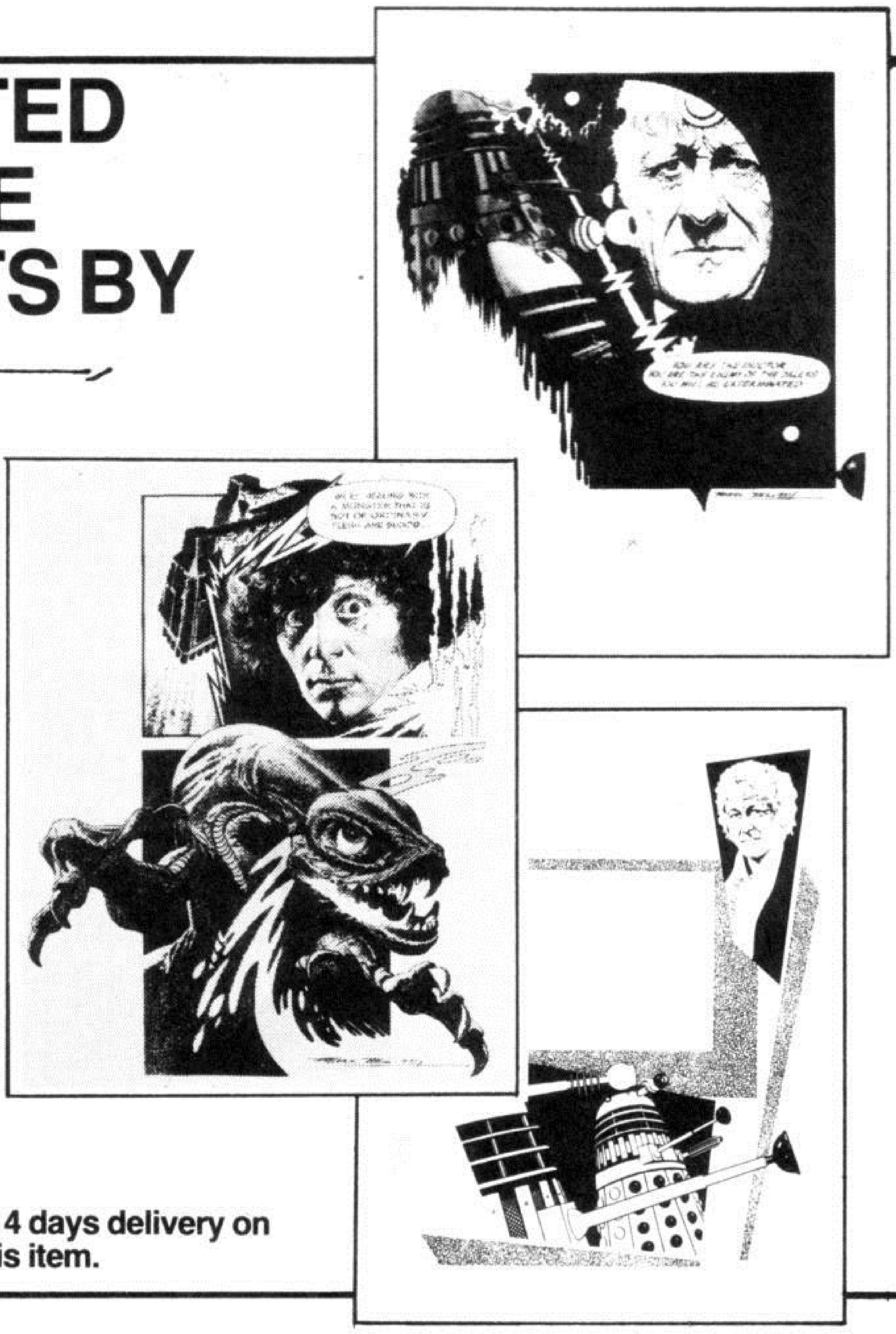

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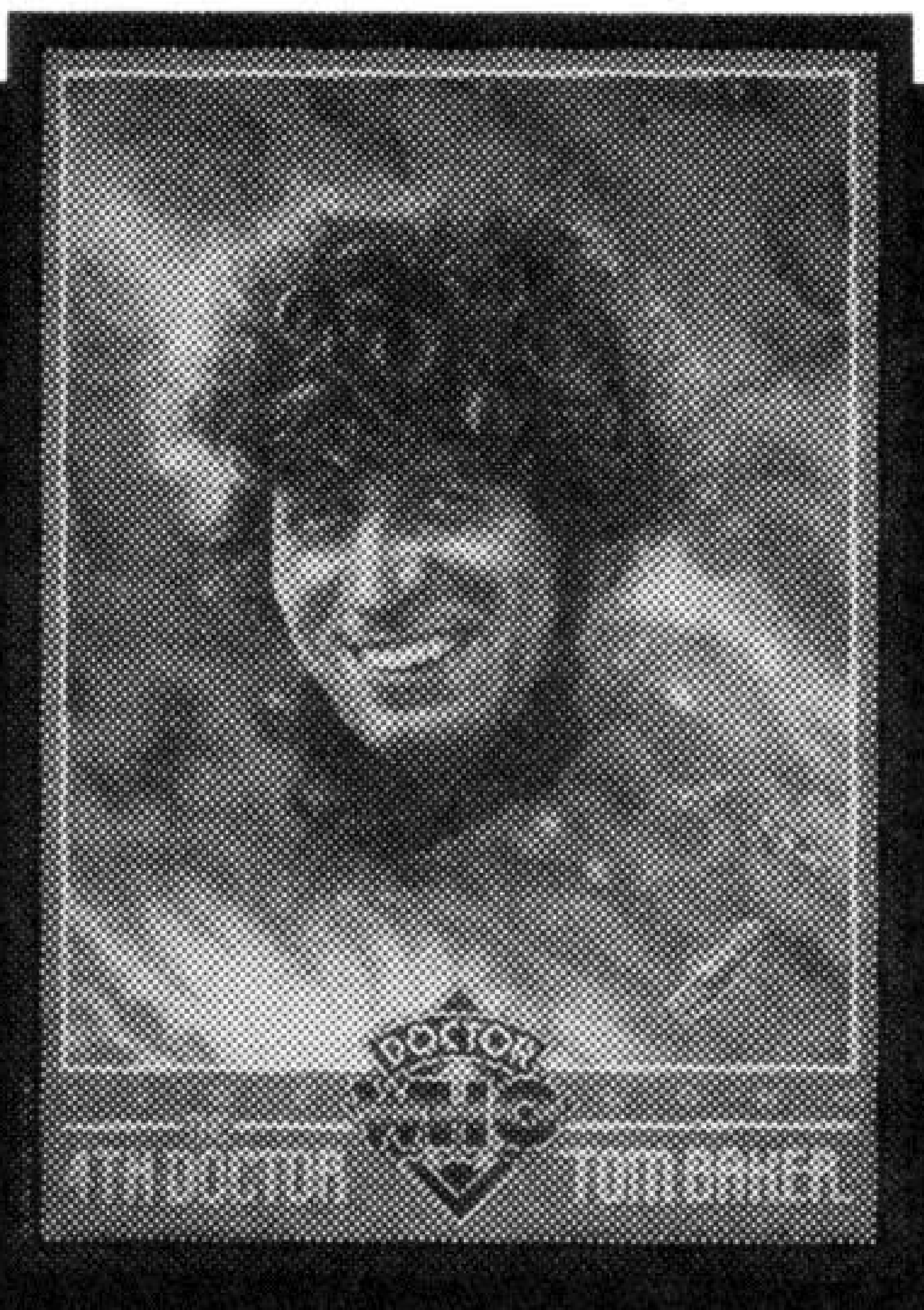

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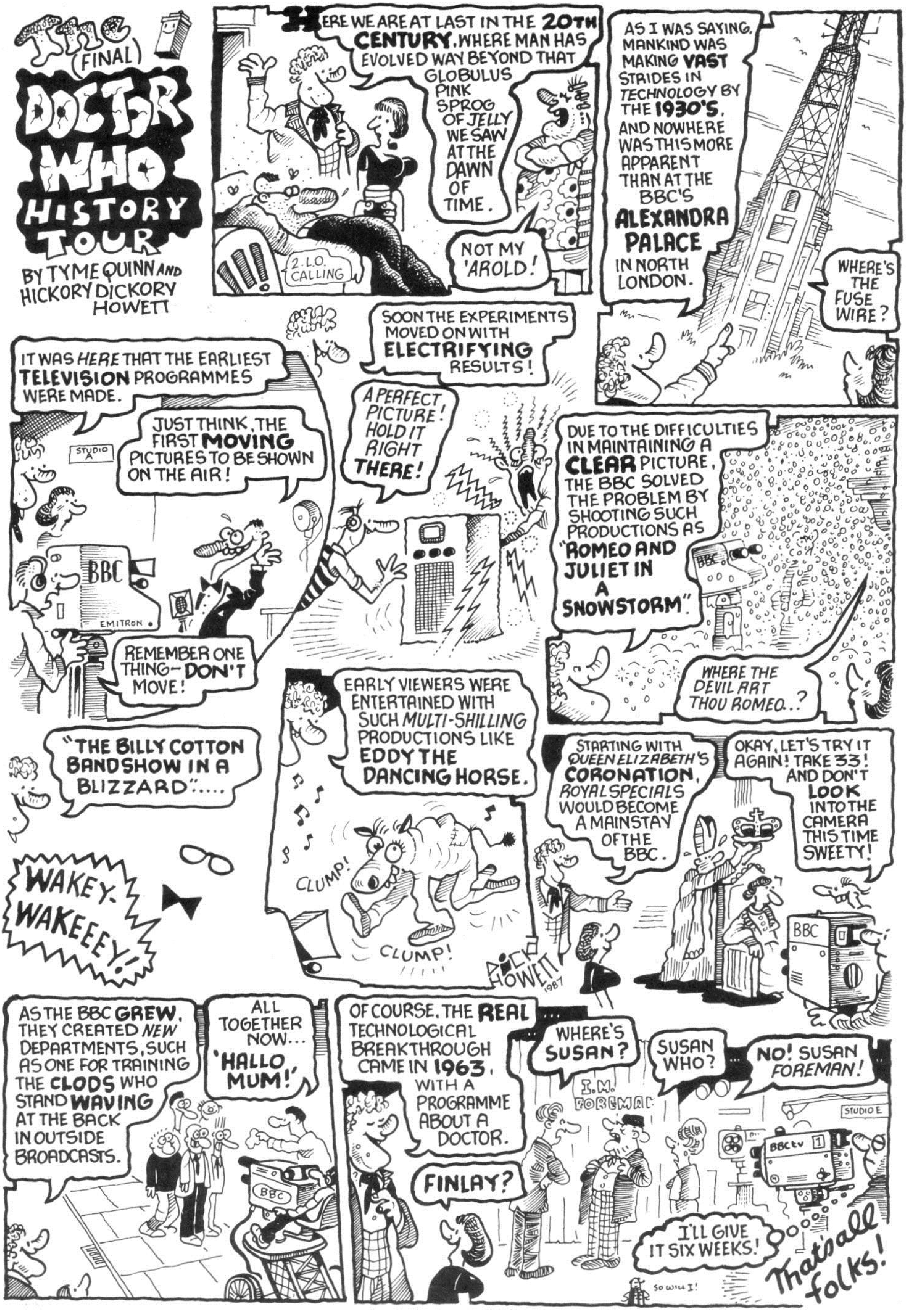
The (FINAL) DOCTOR WHO HISTORY TOUR

BY TYME QUINN AND HICKORY DICKORY HOWETT


HERE WE ARE AT LAST IN THE 20TH CENTURY, WHERE MAN HAS EVOLVED WAY BEYOND THAT GLOBULUS PINK SPROG OF JELLY WE SAW AT THE DAWN OF TIME.
2.L.O. CALLING
NOT MY 'AROLD!
AS I WAS SAYING, MANKIND WAS MAKING VAST STRIDES IN TECHNOLOGY BY THE 1930'S, AND NOWHERE WAS THIS MORE APPARENT THAN AT THE BBC'S ALEXANDRA PALACE IN NORTH LONDON.
WHERE'S THE FUSE WIRE?
IT WAS HERE THAT THE EARLIEST TELEVISION PROGRAMMES WERE MADE.
STUDIO A
JUST THINK, THE FIRST MOVING PICTURES TO BE SHOWN ON THE AIR!
BBC
EMITRON
REMEMBER ONE THING – DON'T MOVE!
SOON THE EXPERIMENTS MOVED ON WITH ELECTRIFYING RESULTS!
A PERFECT PICTURE! HOLD IT RIGHT THERE!
DUE TO THE DIFFICULTIES IN MAINTAINING A CLEAR PICTURE, THE BBC SOLVED THE PROBLEM BY SHOOTING SUCH PRODUCTIONS AS "ROMEO AND JULIET IN A SNOWSTORM".
BBC
WHERE THE DEVIL ART THOU ROMEO..?
"THE BILLY COTTON BANDSHOW IN A BLIZZARD"....
WAKEY-WAKEEEY!!
EARLY VIEWERS WERE ENTERTAINED WITH SUCH MULTI-SHILLING PRODUCTIONS LIKE EDDY THE DANCING HORSE.
CLUMP!
CLUMP!
DICK HOWETT 1987
STARTING WITH QUEEN ELIZABETH'S CORONATION, ROYAL SPECIALS WOULD BECOME A MAINSTAY OF THE BBC.
OKAY, LET'S TRY IT AGAIN! TAKE 33! AND DON'T LOOK INTO THE CAMERA THIS TIME SWEETY!
BBC
AS THE BBC GREW, THEY CREATED NEW DEPARTMENTS, SUCH AS ONE FOR TRAINING THE CLODS WHO STAND WAVING AT THE BACK IN OUTSIDE BROADCASTS.
ALL TOGETHER NOW... 'HALLO MUM!'
BBC
OF COURSE, THE REAL TECHNOLOGICAL BREAKTHROUGH CAME IN 1963, WITH A PROGRAMME ABOUT A DOCTOR.
FINLAY?
WHERE'S SUSAN?
SUSAN WHO?
NO! SUSAN FOREMAN!
I.M. FOREMAN
STUDIO E
BBCtv 1
I'LL GIVE IT SIX WEEKS!
SO WILL I!
That's all folks!

OFF THE SHELF

Gary Russell brings you the latest news from the world of *Doctor Who* in print, with reviews of the latest releases. . .

We start this month with the Troughton era – an era which, as far as the books are concerned, is coming to a close. Strange to think that only a couple of years ago, we were bemoaning the lack of Troughton material and now there's just two more Terrance Dicks tales to come and those wretched Dalek stories and it's all over.

Helping to bring this time to a close is the third novel by ex-Target editor Nigel Robinson, based on that much maligned Geoffrey Orme story from Troughton's premier season, *The Underwater Menace*. To be frank, the maligning is totally justified, as the story is frankly terrible, so it's nice to report that Robinson has done a splendid job in turning it into a pacey, rather amusing little novel that will actually endear it to people.

To be frank, it is not as good as *The Time Meddler*, Nigel's last effort, but nevertheless, it still has a feel and flavour to it that a lot of other Target writers would be well advised to note. What makes it stand out most of all is Nigel's gift for bringing the most two-dimensional and staid characters to life. Atlantis is populated by people not just two-dimensional, but fairly one-dimensional as well, but on the printed page they have a strange sort of reasoning behind their motivations, from the listless Ara (she's apparently some sort of Atlantean deposed royal) to the fat Lolem who minces around like a pantomime dame screaming his praises to Amdo (she's a water Goddess apparently – a 1970s version of Kronos).

The thing that's nice about Nigel's version of the story is the way a) the Doctor is *the* lead character and b) the villain is a real pig of a man who deserves all he gets. Indeed Professor (*Nuzink In Ze Vorld Can Stop Me Now!*) Zaroff is a terrific character, who is so totally over the top as to be completely believable. One of the nicest things in the novel is the way the Doctor occasionally detaches himself from all that is going on to observe the slow but sure mental collapse of one of the 1970's greatest scientists for whom previously the Doctor had a great deal of respect.

The Underwater Menace, an ambiguous title if ever there was one, (first off you think the Atlanteans are the menace, then maybe it's Zaroff or finally it's the sea itself – or maybe it's all three at once) was also the first story in which Jamie travelled with the Doctor and it is very easy to see here that certain situations were contrived to allow both him and other traveller Ben an equal share of the action, when by rights it ought to have been just Ben. Perhaps it is for that reason that the characters of Sean and Jacko, the shipwrecked sailors, become the only unsatisfactory folk, as Ben now has to do all their work and say their lines. Polly, as in all her stories, screams a lot, gets kidnapped, screams, falls for ruses, screams, makes coffee and screams a lot. Good ol' Pol.

The Underwater Menace by Nigel Robinson, published by WH Allen on February 19th at £7.95, cover by Marvel poster artist Alister Pearson.

Russell's Rateometer: ▮▮▮▮

Long-time readers of this column are aware that I split Terrance Dicks' penned novels into three distinct camps; great, okay and awful. If *The Krotons* is an example of the latter and *The Time Monster* an example of the second, then *The Wheel In Space* joins the ever-increasing list of the great. After the exemplary *The Faceless Ones* and *The Seeds of Death*, Terrance gives us another *tour de force* with the penultimate Cyber-book (indeed unless he gets to do the Dalek stories, this is Terrance's second-to-last Troughton story as well).

No. 115
DOCTOR WHO
THE WHEEL IN SPACE
TERRANCE DICKS

David Whitaker's great space story (based on an idea by Kit Pedler as always) is one of those mystery stories that personally I knew little about. Detailed synopses have never really existed on this one and so to see it come to life from Terrance is a real joy.

All the characters, from the strong Leo Ryan, through the heroic Gemma Corwyn to the badly disturbed Jarvis Bennett, are very real and Terrance leaves you in no doubt as to what's what and who's who – is Jarvis really in love with Gemma (I think so, see if you do). Does Tanya Lernov's nose know everything? Is Zoe really that bigheaded and smarmy? And what is the secret of little billybug? All these questions and more will be answered when you read this book.

The story is actually quite straightforward. Our old friends the Cybermen – whom no-one has ever heard of on the Wheel – decide to invade Earth. This not-wholly-original concept they think will be helped if they knock out the crew of one of Earth's satellites and use that as their way in. To do this, they send over Cybermats, who nicely eat up the Bernalium needed by the wheel to power their laser, because a load of meteorites are on their way.

Therefore they need more Bernalium. But how! Ah-ha – enter The Silver Carrier, a way-off-course space shop just brimming (they think) with Bernalium. What it actually contains of course are the Cybermen and from then on it's bang crash all the way. Mixed in with all this, although playing a rather second fiddle role are the Doctor and rather lonely Jamie (the book starts with the farewell to Victoria *à la Fury From the Deep*). Jamie proceeds to wreck the cannon anyway (is he a Cyber-agent then) and the Doctor gets a rather nasty blow to the head that puts him out of action for a couple of chapters/episodes.

Of course, the Doctor eventually does come round and thankfully starts to put the world to rights, although he seems a little late in the day to save fifty per cent of the crew who get unceremoniously bumped off – including a few distinctly likeable sorts who, one feels, deserved a better destiny. Ah well, *c'est la vie*.

Of course, these books are supposed to be about the character of the Doctor and I do think that there has not been another author, with the possible exception of Victor Pemberton, who has been so consistently successful in bringing the Troughton version of the Doctor to life on the printed page. Terrance Dicks' long and creditable achievements and contributions to the Target/*Doctor Who* list in my mind stem from his seeming rebirth that started with *Inferno* and, bar the odd hiccup (hi there *Krotons*), he has since gone from strength to strength. He's still never bettered *The Auton Invasion* or *Day of the Daleks* but his three recent Troughton stories have come very close indeed.

The Wheel In Space is published on March 17th at £7.95 with a great cover by new artist Ian Burgess.

Russell's Rateometer: ▮▮▮▮

Now before we look at the last book this month (and it's a goodie) here's a little break for some news that Jo Thurm at WH Allen has kindly supplied us with. Firstly – and most importantly methinks – yet another experimental book is on its way. Although WH Allen still seem to have no plans to continue their popular (going by our poll results) line of *Doctor Who* Companion original novels, the end of this year will see, just in time for Christmas stockings, the first original *Doctor Who* novel – ie a novel not based on a story that was broadcast.

The story in question is *The Nightmare Fair* which long-term readers of this magazine will know as being the proposed opening story of Season 23 had not Michael Grade decided he'd had enough of the programme and withdrawn it for eighteen months. At the end of *Revelation of the Daleks*, the Doctor (Colin Baker for those with short memories) promises the weary Peri (Nicola Bryant) a holiday in. . . where? The picture froze and we never knew. However, when that story was made the word the Doctor uttered was *Blackpool* and that was to have led on to the following season, where *The Nightmare Fair* would have pitted the Sixth Doctor against his old Nemesis the Celestial Toymaker (presumably Michael Gough as before) in and around the Lancashire seaside town.

Although it was never made, series Producer John Nathan-Turner liked the story enough to keep a retainer on it for as long as possible. However, that presumably has run out and so now WH Allen have commissioned the author of the screenplay, ex-producer Graham Williams (who has now dropped tv programmes altogether and is running a hotel with his family somewhere in the South of England) to turn this exciting-sounding story into a novel.

The other news is basically an updated list of publication dates for the *Doctor Who* hardbacks – remember paperback editions follow five months later.

March 17 – *Wheel In Space* – T Dicks; April 21 – *The Ultimate Foe* – P&J Baker; May 5 – *The Edge of Destruction* – N Robinson; June 16 – *The Smugglers* – T Dicks; July 21 – *Paradise Towers* – S Wyatt; August 18 – *Delta & The Bannermen* – M Kohll; September 15 – *The War Machines* – IS Black; October 20 – *Dragonfire* – I Briggs; November 17 – *Attack of The Cybermen* (at last!!!) – E Saward; December 1 – *The Nightmare Fair* – G Williams. And somewhere within 1989 we ought to see Philip Martin's *Mind-Warp*, two from uncle Terrance, *The Space Pirates* and *Planet of Giants* and hopefully some more non-televised books. Maybe Victor Pemberton's *The Pescatons*, Pennant Roberts' *Errinella* or John Lucarotti's *Eric The Red* ideas.

But now, back to the present and to wind up this very favourable threesome, we have a book that shocked – yes, shocked – this normally unshockable writer; Pip and Jane Baker's novelisation of *The Ultimate Foe* is terrific stuff! Why, oh why, as they say on *Points of View*, couldn't the two either side of this be as good? *Vervoids, Foe* and *Rani* can easily be read as one long trilogy but if you did so I think *The Ultimate Foe*, despite its obviously lower page count, would take a lot longer to get through than the other two put together.

Pip and Jane obviously enjoyed writing the book, relishing all the good characters Robert Holmes put into his original scripts. In the book, they most successfully bring to life Mel, The Inquisitor, The Valeyard, Glitz (he's great) and Popplewick, but undoubtedly their greatest triumph here is the characterisations of the Sixth Doctor and, at last, the Master. The latter's motivations are finally written down for all to see and really, that is the basic success of the book. It does, as far as I can see, explain those last two episodes – something that needed doing.

It even explains how Mel managed to continue travelling with the Doctor, despite the fact he hadn't met her! And yes folks, *Terror of the Vervoids* did happen! I have to admit now that with all the detail the Bakers put into the Trial sequences and the Time Lords within them, I would like a return to Gallifrey to see just how it survived after the revolution against the rulers.

Did the Inquisitor take up the Doctor's challenge? Did the common-or-garden Gallifreyans overthrow their Time Lord overseers and set up a republic? Or did the ingenious Valeyard take control of everything, bearing in mind that he now has control of the Matrix? Time will tell, I suppose, but for the first time since the *Deadly Assassin*, I feel that Gallifrey deserves another – possibly final – visit by the Doctor to sort things out.

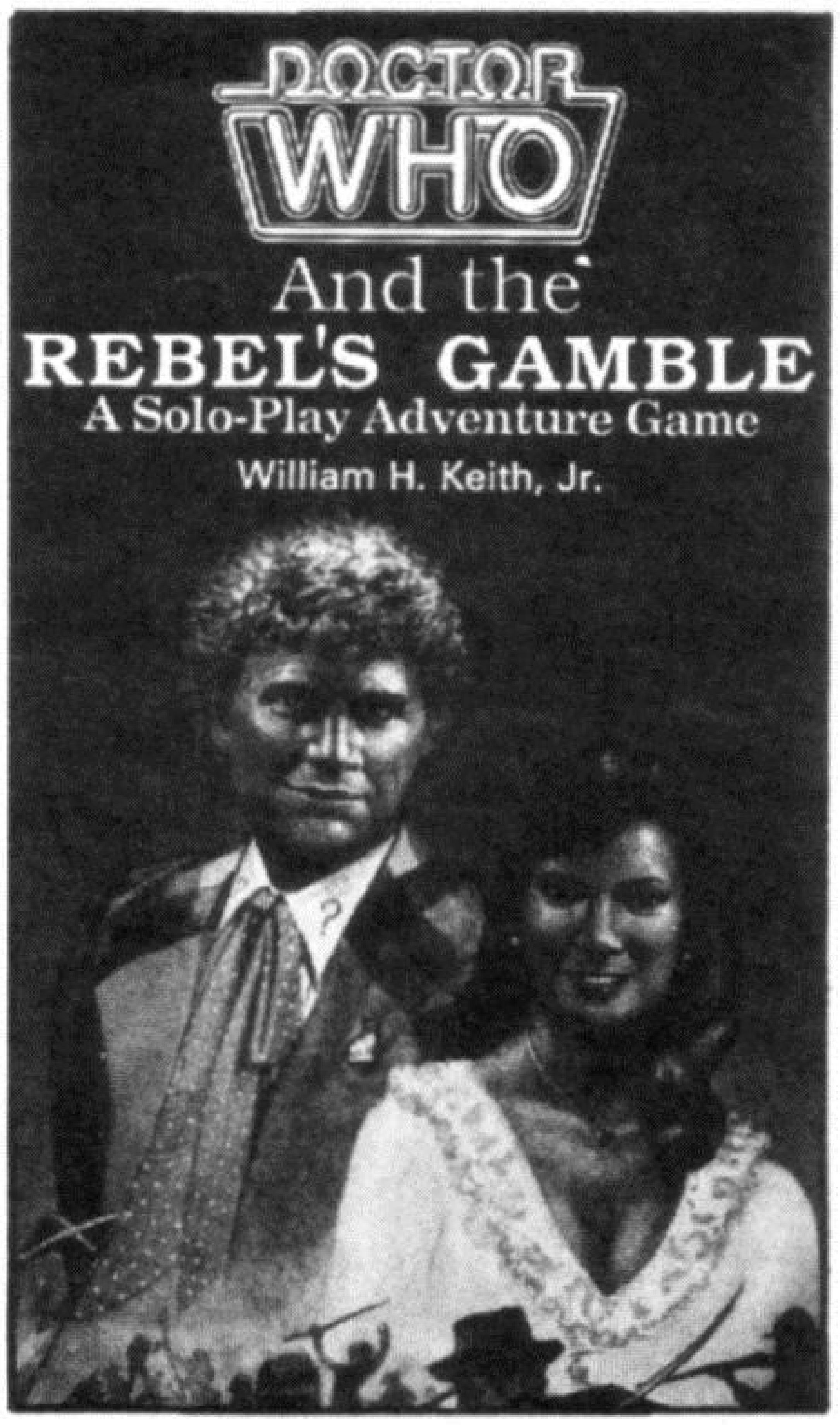
Yes, a definite thumbs-up to Pip and Jane here, at last.

The Ultimate Foe by Pip and Jane Baker is out on April 21st at £7.95 with a cover by Tony Masero.

Russell's Rateometer: ▮▮▮▮▌

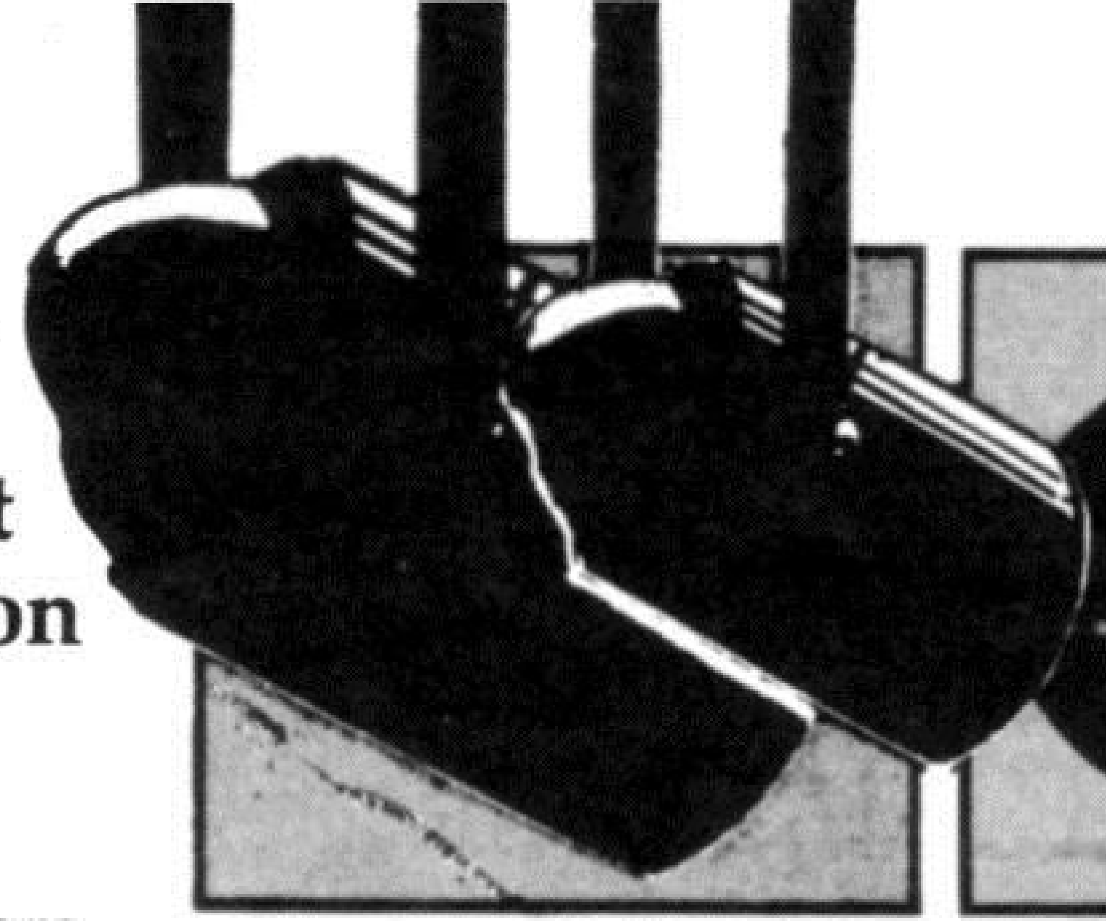
Finally, this month's new paperback is *The Time Meddler*.

Russell's Rateometer: ▮▮▮▌



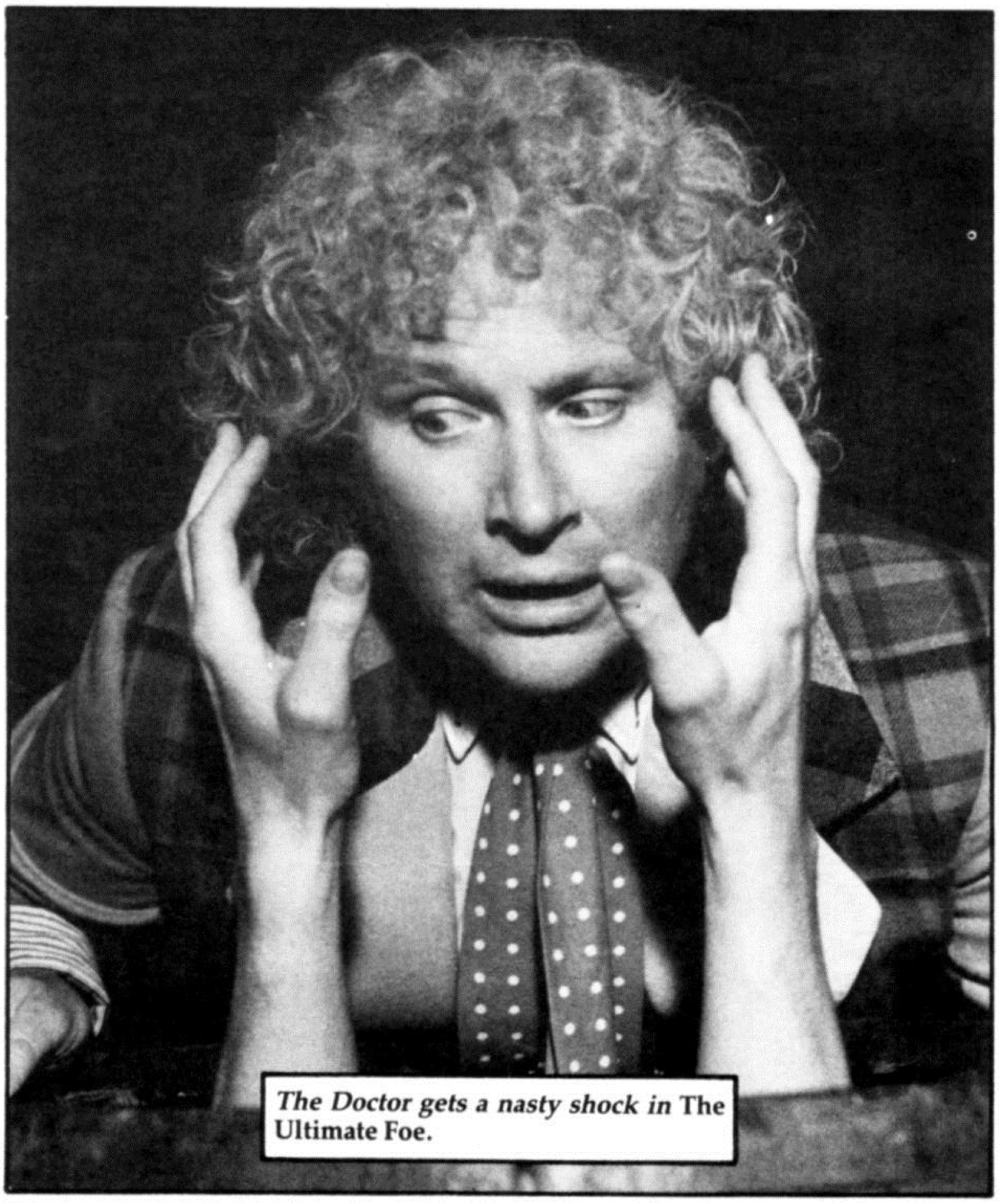
P.S. The Plot Your Own Adventure books, published by FASA and mentioned in **Issue 131**, are now being distributed by a company called. T.M. Games, who are also marketing the FASA *Doctor Who* Role Playing Game in Britain.

Both *The Vortex Crystal* – featuring the Fourth Doctor – and *Rebel's Gamble* – featuring the Sixth – are on sale. Further information from T.M. Games, Chart House, Station Road, East Preston, West Sussex BN16 3AG. Please enclose an s.a.e.



CHRIS

Chris Clough has had an important input into *Doctor Who* over the past two years. Richard Marson reports...



The Doctor gets a nasty shock in **The Ultimate Foe.**

During the last two years, Chris Clough has directed 12 episodes of *Doctor Who,* covering four stories. He's been in charge of the arrival and departure of Mel, the introduction of Ace and the conclusion of *The Trial of a Time Lord,* as well as the controversial *Delta and the Bannermen*.

When we met to talk about his work on the series, Clough was just putting the finishing touches to *Dragonfire,* and the interview took place on the windy roof of the BBC Club at Television Centre.

The best word to describe Chris Clough would probably be amiable, but his easy talk quickly reveals that he's also incisive and a man of strong opinions.

When asked how he started his career, he laughed somewhat derisively, before admitting that his first proper job was as an accountant: "I left school with not very good A levels and didn't really know what to do. I'd always been in love with the movies but couldn't really see a way in.

"I worked on some coal ships, bringing coal from Newcastle to London, did some other jobs abroad and hitch-hiked around and came back to the usual family pressure – 'You've got to get some qualifications behind you.' So I was an accountant for about eighteen months, which I loathed, as you can imagine.

"Then I was lucky enough to get an interview at Leeds University. They wanted a few more mature students and I got in to read English Literature. I chose Leeds because they had a television studio there. I spent my three years there putting on plays and at the end I had a showreel which got me a job at the Beeb and at Granada."

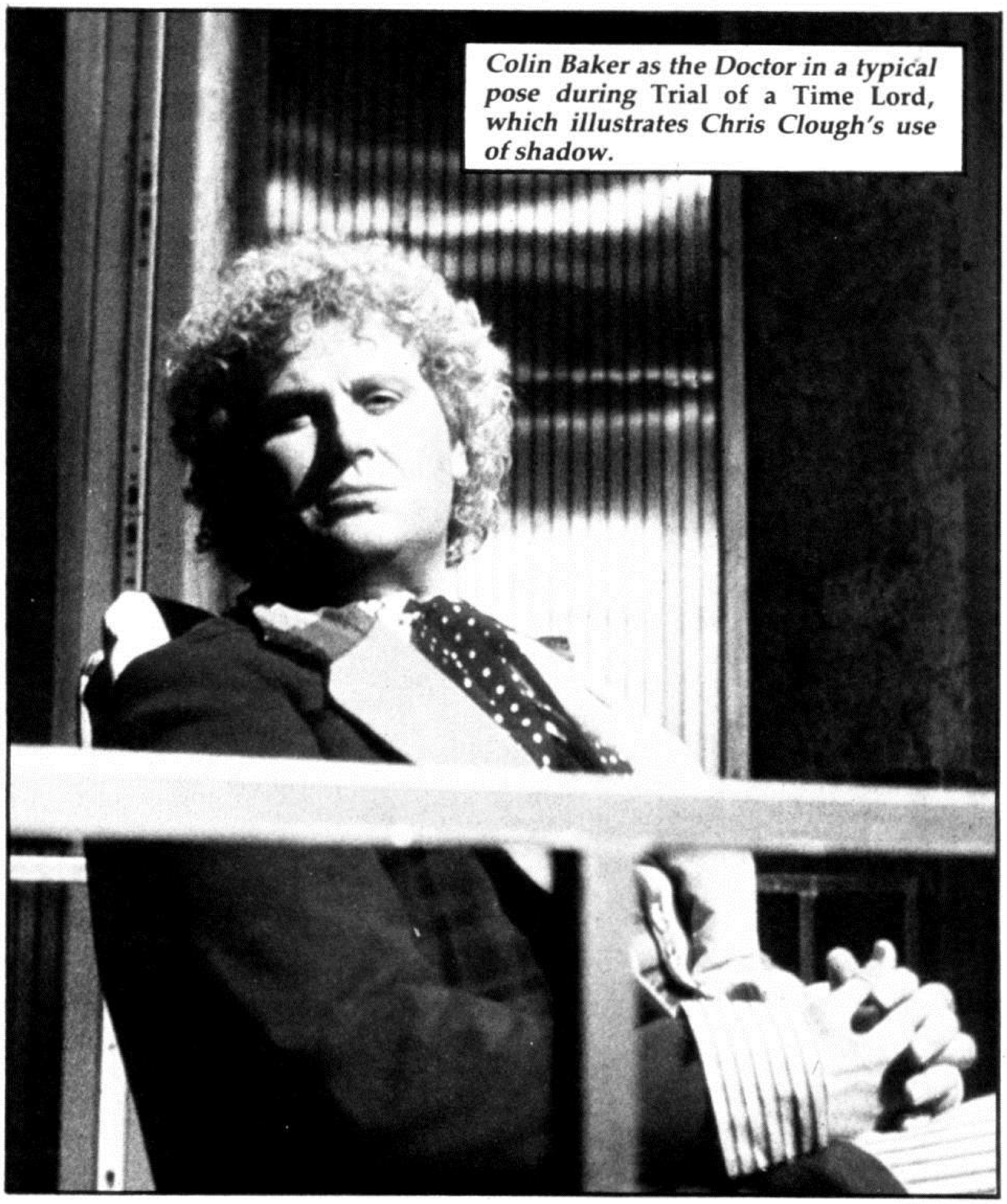
Clough went to Granada as a current affairs researcher, always intending to move to drama. He also worked at the BBC in Manchester, filming for the *Go With Noakes* series, an eye-opener in the often tough workings of television.

The drama break came with the launch of *Brookside* in 1983 and the chance to direct the first two episodes, with more to follow: "It was hell but very enjoyable! I was there for about eighteen months and at one stage I was the only director there, because there were so many sackings and internal hassles going on. Very, very tense. We had to sit down and cast the whole thing from the first twelve scripts, which was all we had. Everything came on screen late, so there was no rehearsing.

"It was frenzied. No-one had ever tried to shoot ten minutes a day before; in the first three months we couldn't, so we were shooting till four in the morning and getting up again four hours later. I used to sleep in the Grants' bedroom in between shooting and editing! Directing in those houses was a nightmare – they're so small, your shots are limited. Watching now, they still use the same shots – you can see the tripod marks on the carpets!"

Directing the *Brookside* cast in a play at the Liverpool Everyman led to an invitation from the same theatre, to direct a summer musical there as part of the Liverpool Garden Festival. A spell out of work was followed by the call to work on *EastEnders,* a show Clough had written to in search of a job, and for which he was recommended by fellow director and friend Matthew

CLOUGH



Colin Baker as the Doctor in a typical pose during Trial of a Time Lord, *which illustrates Chris Clough's use of shadow.*

Robinson. This soap brought a different challenge: "It was totally different, though it was aiming for the same thing. On *Brookside* it was five ten-hour days, with work very dependent on the weather, whereas on *EastEnders*, you rehearsed three days, had a day on the outside lot and two long days in the studio."

"I was delighted with the *Trial* scripts... and with the freedom I was given."

Doctor Who came next, through contact made between Clough's agent and the producer: "Traditionally it's a show that tries new directors. John Nathan-Turner called me in for a chat – he'd seen my *EastEnders*. It's a bit like auditioning an actor – he was no doubt trying to work out if I had a brain and could handle the job, and especially the effects, which tend to make the studio grind to a halt.

"I was delighted with the *Trial* scripts, though, and with the freedom I was given. I expected there to be a house style and I remember saying to John, 'What does this spaceship look like then?' and 'Who's designing this?' and he said 'Well – you!' I thought, 'Oh, my God!' I'd never really been a sci-fi buff, though I'd watched the show occasionally, so it was really nice to come in so fresh.

"The great thing about it was that you could bounce ideas off each other. At the start you say, for example, this is a spaceship and the year is three something or other and you are on the planet X. And you think, Jesus! And then you start honing it down and thinking, 'Well, people are people and the function of this thing – the *Hyperion 3* – would be rather like a banana boat, in that it was mainly carrying cargo, and that it would have about twelve cabins.'

"That was the theory of it and that was actually quite practical, because one didn't have to have loads of extras. It was like an Agatha Christie set on a banana boat! We wanted to give it some style, which is why the designer picked up on the Agatha Christie theme, and we also wanted the cabins to be quite small, because the space would be reserved for the cargo. Like the *QE2*, we decided on an airy lounge and a nice open space for the cargo hold, with small cabins.

"The thing I always remembered about *Doctor Who* was having these vast open sets and I couldn't stand that."

Clough says he was very conscious of wanting the two *Trial* stories to stand apart as separate from each other: "There was trouble with the scripts on the last two episodes – Bob Holmes died, Eric Saward left and withdrew his script, and we went into shooting the last script, I think, the week after Pip and Jane delivered it.

"So, not a lot of time. But it was good in that I'd worked with Pip and Jane in preparing for the Vervoid story, so we knew each other, and also by then we'd chosen the location, so they wrote the last script to kind of fit the location. We'd found this pottery, because in Eric's original script there was this long discussion about going round in circles and we'd looked at power stations, at cooling towers and the pottery was the most practical. In the event, it needn't have been there at all.

"There were other differences, too. The original character of Mr Popplewick was meant to be thin and weasly, rather like Scrooge and typically Dickensian, and we went through zillions of characters in our minds and everything was a bit boring. So I thought, 'Well obvious- ▶

ly that avenue is a dud, otherwise you'd have solved it by now, so start from the totally opposite end of the thing and go for a large fat man.'

"In the new script, in which Michael Jayston turned out to be Popplewick all along, this wasn't the first intention at all."

"I'm always after shadows everywhere and forever shouting, 'Turn the lights down!'"

What were his thoughts on the criticism of *Doctor Who*'s often over-bright studio lighting? "That's always been a problem in television. Don Babbage, who lit both stories I did, worked with me on *EastEnders*, so we sorted our way through that. He calls me the Prince of Darkness, because I'm always after shadows everywhere and forever shouting, 'Turn the bloody lights down!'

"You try to build up the atmosphere. For instance, the monsters were described basically as man-eating plants, so we did some research and if you look through nature books, there are some peculiar shapes to choose from. Fly-eating plants in close-up are pretty fearsome!"

What about the difficulties of playing a monster such as the Vervoids – and indeed the Dragon from the last season? "We did a lot of rehearsal with them in costume – both with the Vervoids and the Dragon, because it's unfair on the actors to dump them in a costume at the last minute. The worst thing for them is the discomfort, because they sweat buckets."

Wasn't the Mogarian, played by actor Tony Scoggo, Matty from *Brookside*, stretching credibility a little far? "Well the problem with that was that script-wise, you had to set up the guy's face, because he didn't have any dialogue. He just wandered in and you needed someone very recognisable. A few people did say, 'What's a scouser doing in space?' but again I don't see why not. He was Earthbound as such.

"People also drew attention to Yolande Palfrey – she of the wiggling bottom or the token woman. She was the maid, as it were, *à la* Agatha Christie, and what we were trying to do with her was to point the finger of suspicion at her by making her seem too sweet."

The rather spectacular bio-mechanoid from Dragonfire.

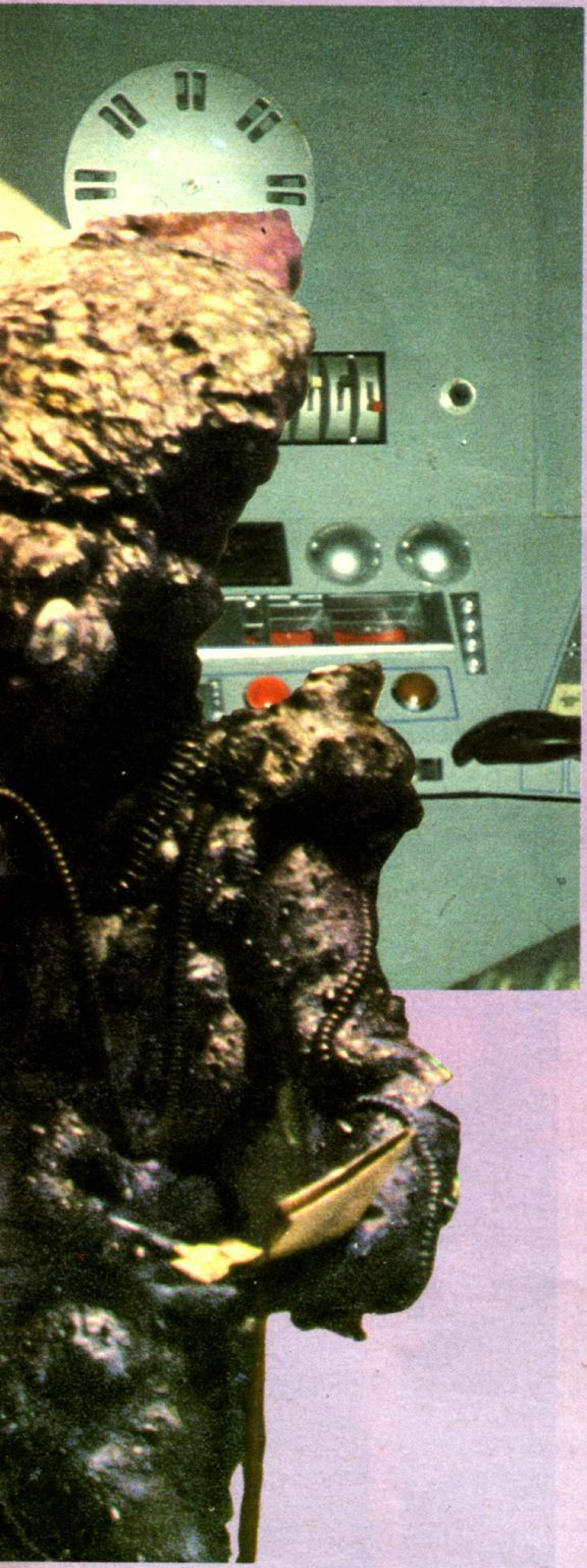
Did Chris ever find the artificiality of video effects a problem, in particular the opening and subsequent shots of the *Hyperion III* in *Terror of the Vervoids*? "There was a problem with this great long tracking shot at the start. The original idea was that the shot should start with a planet and then we'd go right up and there'd be ships passing and we'd finally home in on the *Hyperion*.

"We shot it but the trouble was because on video there's a lower contrast ratio, it won't accept so much light and shade, the models tended to look very plasticky. So we cut it down, as we were over-running anyway.

"In *Dragonfire*, the over-running meant we trimmed a sequence where the Doctor gets trapped under a piece of falling ice and has to be freed by Glitz. [This lost sequence explains the photography of Sylvester McCoy in the *Dragonfire* set report and preview.]

"In editing, you always have to trim the arty bits, which is very distressing. The thirty-minute episode of *Trial of a Time Lord* was a mistake, but it was so complicated, we couldn't think of a way of cutting it down. We looked and looked and looked and we just could not think of a way of getting five minutes out of it. John had to go to Jonathan Powell, who liked the show and said, 'Okay'."

Another controversial piece of casting was that of Ken Dodd in *Delta and the Bannermen*. Clough laughed when Dodd's name came up. "Was it controversial? I think it



worked – it was my idea. It's a small part but it's a fun cameo.

"I liked the idea of this build-up – the Doctor and Mel arriving at a Toll port that only has its landing lights on and you then got the tension of 'Oh-er! What's lurking there?' and instead of something nasty, you get Doddy coming out with his razzer going, 'Hello, welcome! Surprise, surprise! You've won the prize!"

Delta and the Bannermen and *Dragonfire* were cast at the same time, for scheduling reasons, as Chris explained: "The problem was that *Delta* was going on location mid-to-end of June and then we came back and five days later we started rehearsals on *Dragonfire*, so I had to cast everything before I started on *Delta*. I had a sort of double bite at the cherry in casting Ray and Ace.

"I used to be very anti-rehearsal for film-type things."

"I loved doing *Delta* on location, it was a liberation and I think, though it was very tricky, we were managing to shoot about seven minutes a day. We had three days' rehearsal for it, which I found very useful.

"I used to be very anti-rehearsal for film-type things, but it was really my *Brookside* experience which changed that. It's good, not to over-rehearse, but at least to talk it through, because then by the first day of filming, all the actors have a pretty good idea of what their characters are and where they should be.

"It's quite nice to be able to spend time with the actors and build up a rapport with them. And to have time to get into the scripts, both of which were extremely visual."

Comedy has become much more prevalent in the series since Michael Grade's directive to cut out the violence. This hasn't pleased a lot of the fans. What was Chris' attitude? "Yes, well, the problem with the fans is they take it too seriously! It's gospel to them and I think that's a bit sad.

"It's nice that people are very keen on the programme and I've had some quite complimentary letters. I've also looked at some of the magazines and they seem to veer from one side to the other. They either love it or hate it, and it's like anything, you can't please all of the people all of the time. I don't know where they come from, but we even had fans down in Wales watching us filming.

"It's nice to work on a show which has a lot of fans, but from the fans' point of view, they've got to allow the thing to grow and progress. They can't fix in their minds that it's got to be like Pat Troughton or whatever. Everybody's grown up with *Doctor Who*, but it has to evolve.

"I've read a few things which slag my stuff off but that's all right – it's their opinion. You've got to remember that one is always worried about the older viewer who has the ultimate censorious decision to make, which is, 'This is a pile of s***' and then switches off, or watches the other side.

"It's certainly true that *Delta* has a lot of whimsy in it – high camp in fact. It's quite a camp show. We called it *Who-de-Who*! What you have to do, though, is try to make it believable, however lunatic it is. Don and the Bannermen counteract the whimsy."

Music was the unusual element of *Delta*. "It had originally been set about 1956 but moving it to 1959 gave us an awful lot more music to choose from.

"Because Billy was a singer in the band and there was singing in the bus, we thought we'd make the soundtrack part of the Fifties scene and keep it stylistically similar.

"Then the problem was that you can't use the original American recordings, because of copyright difficulties and then you're forced towards the English cover versions, which on the whole aren't terribly good. I had to cast a guy for Billy who could look as if he was singing and so we thought, why not cast a ▶

◀ real singer and record all the music ourselves? So we did. The guys who appear as the band are all proper session musicians, with Keff in charge."

Clough was quick to deny that morale had suffered on the show, which has endured a cut season, a sacked Doctor and a walk-out from the script editor. He felt a lot of the reported atmosphere and tension was created by the press: "You cannot worry about what the press say, because it's out of your hands. You just take the script and do it to the best of your ability."

"With the Dragon, I think we had a good design."

Speaking of which, there were the difficulties of making the *Dragonfire* scenario convincing: "With the Dragon, I think we had a good design. I tended to put it into half shadow and shoot it to avoid the legs, which never look terribly good on monsters. And one of the things I enjoyed about *Dragonfire* was having the real cliffhanger with the Doctor and his umbrella!

"Kane had to be convincing too, without going over the top. That's always the problem of these Ultimate Foe-type characters – the temptation is to go 'aargh!' and all that sort of stuff. And it usually works better if they do less. Then, when they're really angry, they can twitch their eyes or something. Edward Peel did that very well."

What was the most boring or frustrating part of the job? "It's frustrating in editing where you often find yourself saying, 'Why the bloody hell didn't I shoot it from that angle, or go for a close-up there?'

"Doing the camera script is a very boring job. My attitude is half and half – you have to have done your homework before you go into the rehearsal stage. You've got to know what you think the actors should be doing at any particular time in the story and where they should be in the set. Otherwise, all you can say is, 'Let's just kick it around for a while.'

"I start off with little designs of A starts there and moves to this, and the entrances are here etc., and I try and do my camera script after I've rehearsed everything at least once. If you do your camera script too early, things don't work when you come to rehearsals and it restricts the actors.

"I like to keep the camera moving – there's an awful lot of boring television around and you try to avoid the 'wallpaper' effect.

"When you've shot it and go into editing, you have to let the editor have his input, just like you let the actors have their input. One plays and discusses with the editor – 'I have shot it with this in mind,' and he'll say, 'Well, that's a load of c***, wouldn't it be better if...?' and so on and so forth.

"Boom shadows are very embarrassing but if there was a choice between a shot where the performance was better with the shadow and worse without it, I'd go for the better performance and try to edit round the shadow.

"After the editing, there's the sound dub and we have two days for the location stuff and a day for the studio stuff, which should be fairly simple. Dick Mills adds his splits and splats and then there's the music. For *Dragonfire*, Dominic [Glynn] came down to both studios and we gave it a lot of thought."

All the same, *Broadcast* magazine recently nominated *Doctor Who*'s incidental music to be the worst on television. Chris Clough snorted with disdain when this was brought up – he'd obviously seen the piece too: "The trouble is that the show suffers because all journalists look at their clippings before they actually go and do the story; they end up repeating the same story.

"I think some of the music is not very good, but I've always been pleased with mine. Nothing sounds as awful as library tapes – that's dreadful, instant turn-off."

What was Chris going on to after he finished work on *Dragonfire*? He laughed at the idea of having such a well-planned existence! "After *Doctor Who*, it's back on the dole! I'll have to start thinking, 'Oh my God! What am I going to do next?' Have we killed off *Doctor Who* again?! I'd go down in history as the man who did the dreadful deed and never work again!"

As to whether he will be returning to the programme, Chris adopted a more serious tone: "I don't know. We'll have to wait and see – it's very difficult to plan these things. I think it's quite easy to get typecast as a director. I'll try to avoid soaps.."

Travelling Companions

The Brigadier endearingly typified the best of the British Bulldog spirit. As part of the U.N.I.T. set-up, he provided a countinuity of character that has rarely been matched . . .

Brigadier Alistair Gordon Lethbridge-Stewart was for many years one of the mainstays of *Doctor Who*. The whole organisation of the United Nations Intelligence Taskforce would have been very little without him.

Lethbridge-Stewart started off as a Colonel in the 1968 story *The Web of Fear*. Originally offered to actor David Langton (later to star in *Upstairs, Downstairs)* the part was finally taken by Nicholas Courtney, an actor already used by director Douglas Camfield in his 1965/66 epic *The Dalek Masterplan*.

Mention of this piece of casting so early on is vital to any appreciation of the character and contribution of the Brigadier. Courtney took the opportunity offered him and made the part well and truly his own. His reappearance, having been duly promoted, in *The Invasion* was no accident, for it was to the Brigadier and the UNIT set up that the future of the series was to be entrusted. When Jon Pertwee's Doctor arrived in exile on Earth, the Brigadier and his staff were to provide the continuity for the next five years of the show.

The reason for the popularity of the part is relatively simple. The Brigadier was a hero in the old sense of the word, very much an up-and-at-'em kind of man, and very, very British. From the moustache (false) and the impeccable uniform, one could tell at a glance that this was a Sandhurst-trained officer and gentleman.

All the boys in the audience could easily relate to him. He was a hit with female viewers, too, who liked his dashing, debonair quality. To everyone he provided another human point of view, more adult than Jo and less ready to accept the unacceptable. When he did, it was always in a manner endearingly practical – who can forget the immortal lines, 'Chap with wings, five rounds rapid'? or indeed his words on the Doctor: 'Splended chaps. All of them.'

In perhaps his weirdest adventure of all, *The Three Doctors,* the Brigadier rarely lost his head and tried hard not to believe his eyes. When he was forced to come to terms with events, he still sought to maintain discipline and control, taking charge and drawing out his revolver.

Discipline was Lethbridge-Stewart's watchword, his guiding principle in life. It readily explains his semi-retirement into teaching at a minor public school. To his colleagues he had a deep sense of loyalty and friendship, but he expected obedience and loyalty in return and he was apt to remind his colleagues of this whenever he felt informality to be gaining the upper hand.

With the ladies, it was always 'Miss', he was never on first-name terms. In the *Planet of the Spiders,* though, there is reference to a romantic past, a side of the Brigadier's character filed away under discretion and privacy.

Intrinsically British, with a deep sense of duty to the country of his birth, he failed to see the joke (except when he was making it) and the bizarre nature of his rather eccentric job – to protect Queen and country from alien invasion!

His relationship with the Doctor varied from incarnation to incarnation, though it was always tinged with healthy scepticism, since the Time Lord was one of the few who could not be brought to heel by the Brigadier's commanding tones. The Brigadier liked to think of himself on more of an equal footing with the Doctor than the latter would ever allow.

The Third Doctor was such a dominant character that he could oppose even the Brigadier's will, though not without a fight, while the Fourth incarnation exasperated him by seeming to be miles away when spoken to. This Doctor was so much the alien that the Brigadier found communication difficult.

The Fifth Doctor was a different problem altogether. The latter's youthful physical appearance, together with the Brigadier's aged one, suggested an imbalance. But perhaps it was this incarnation that suited the Brigadier's temperament best, in that Doctor number five was somewhat English public school himself, with plenty of charm and good manners.

The First Doctor was little more than a shadow when involved in the Omega affair, and it is perhaps the relationship between Doctor number Two and the Brigadier which was most contradictory.

The Second Doctor was everything Lethbridge-Stewart wasn't – untidy, scatter-brained and anarchic. Their sparring was immediate and yet they seemed almost closer than the others, which is particularly strange when you consider how much more time the Brigadier spent with the Third Doctor.

Perhaps it was just a case of opposites atracting – either way, it's fair to say that while there was more drama from the Brigadier's relationship with the Pertwee Doctor, there was more entertainment from the association he enjoyed with Troughton's version.

The Brigadier is one of *Doctor Who's* most enduring successes, partly because of his longevity, but also because he represents that clichéd but much admired British bulldog spirit which won't be beaten, no matter what obstacle it might be facing. This cliché is of course debunked slightly by the very fact that the Brigadier isn't a cardboard hero – one can laugh at him and his pomposities, while still admiring his principles and urging him on in battle.

It is this combination and the rare piece of continuity that he has offered the show that make him so believable and so loved. He is as much a part of the show's legend as the Daleks, the Master and the Doctors themselves.

Richard Marson

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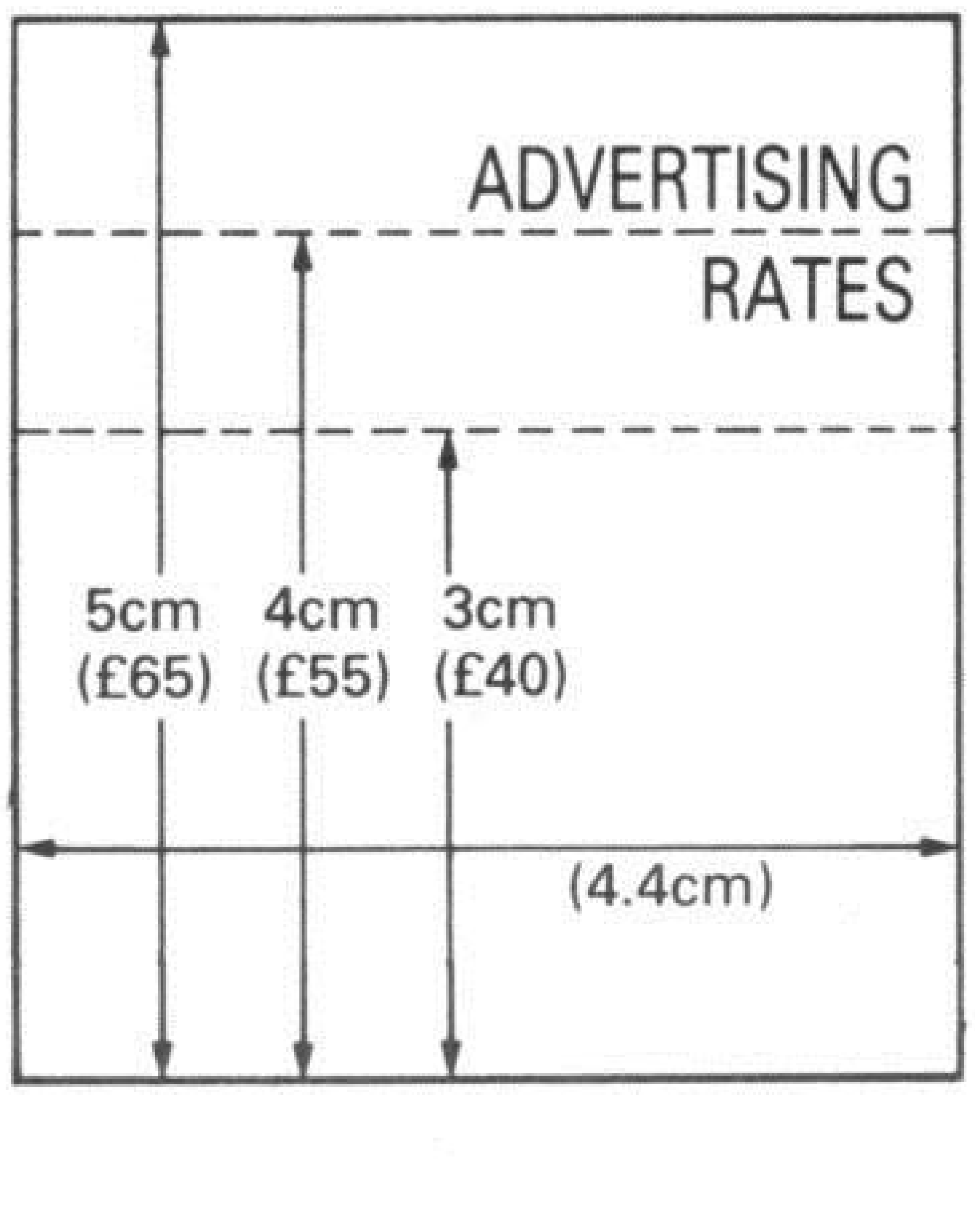

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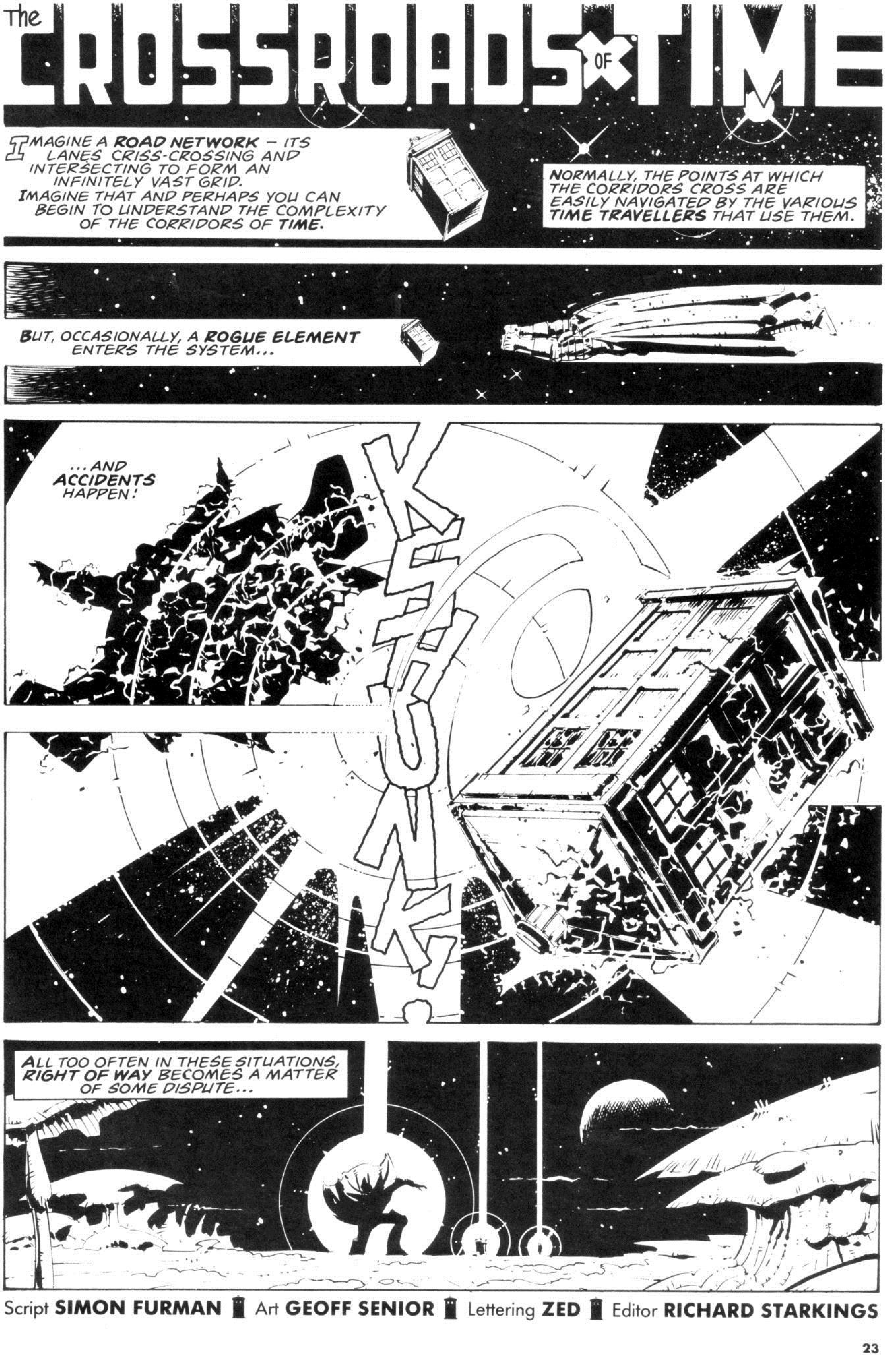
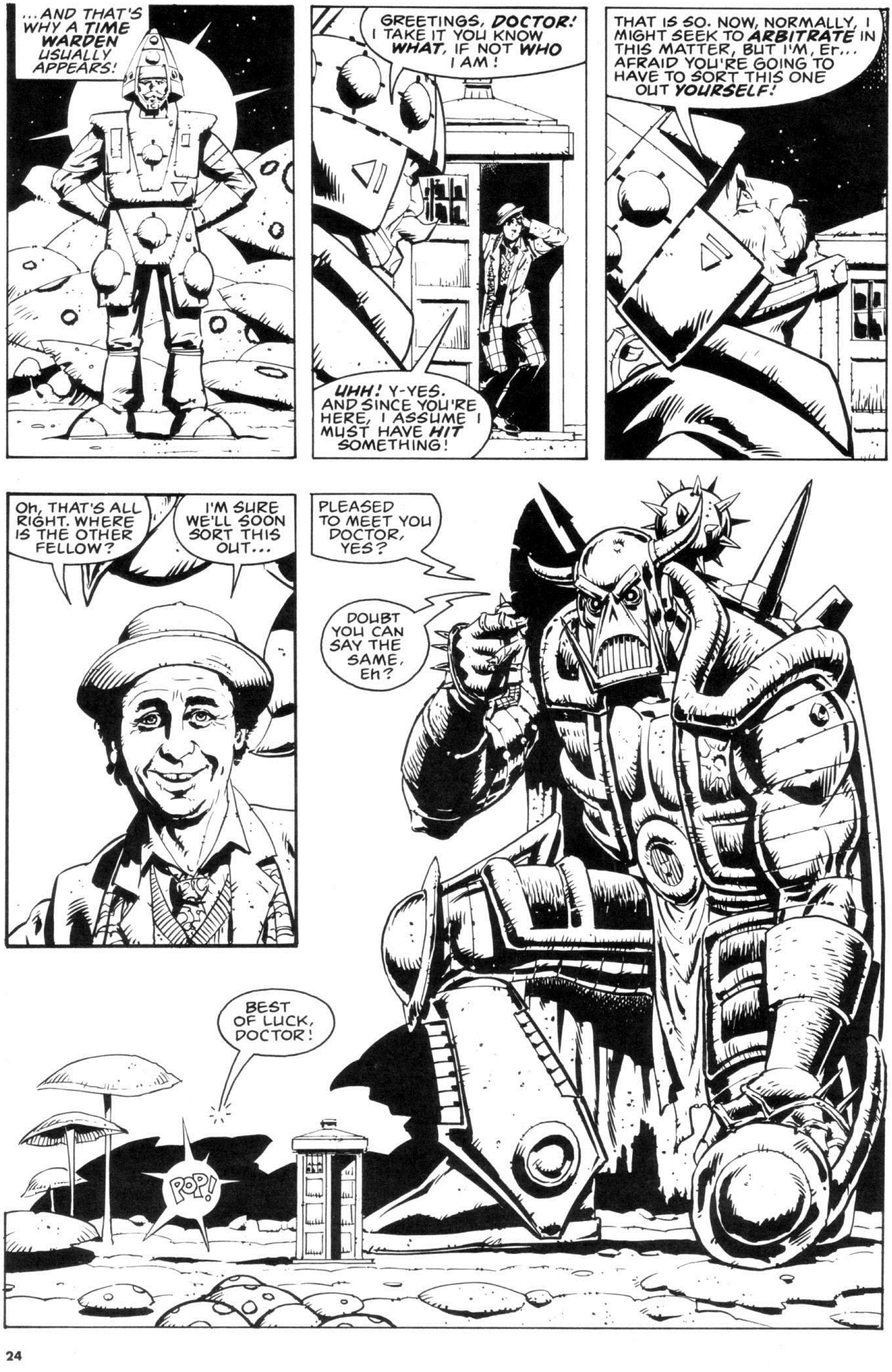
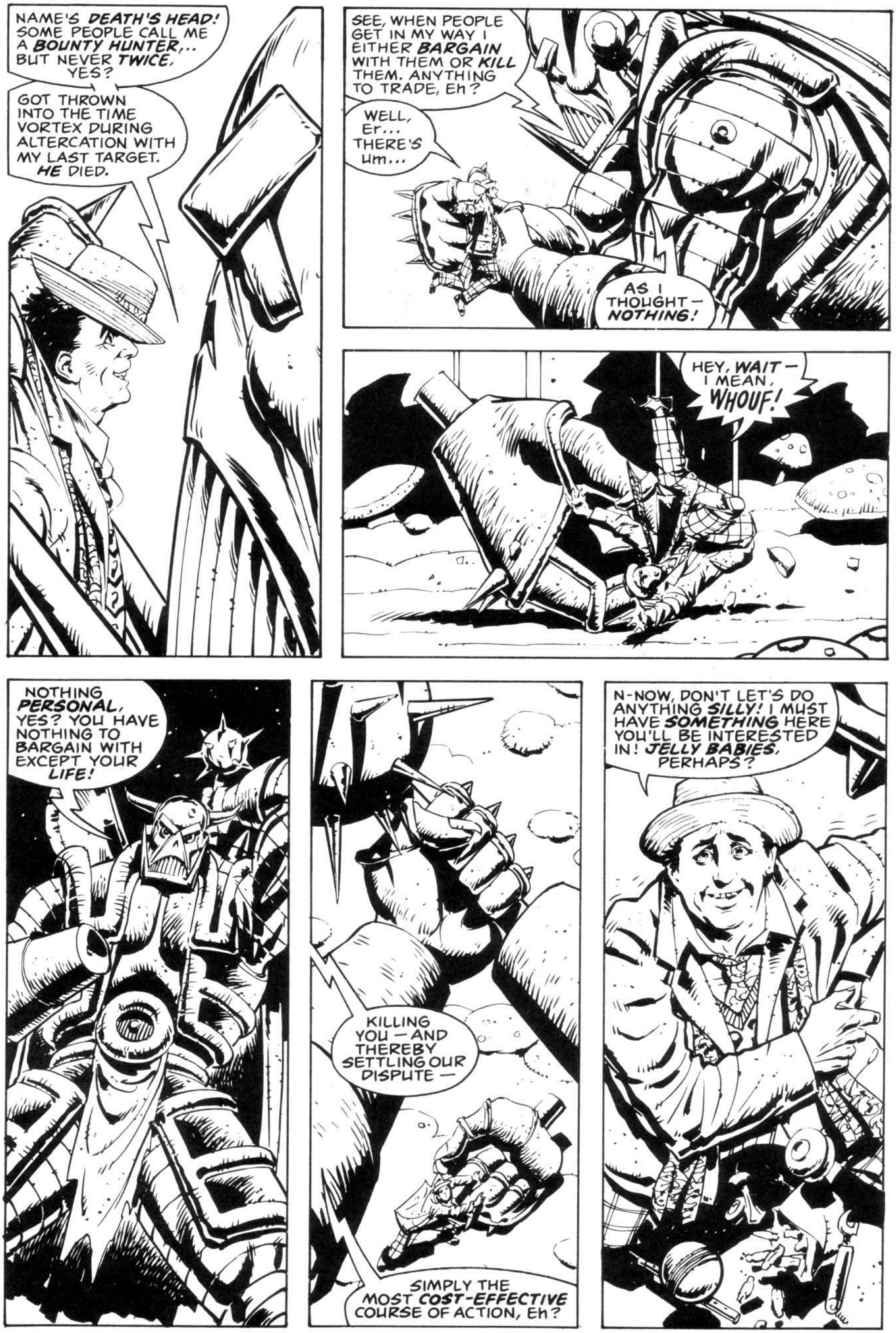
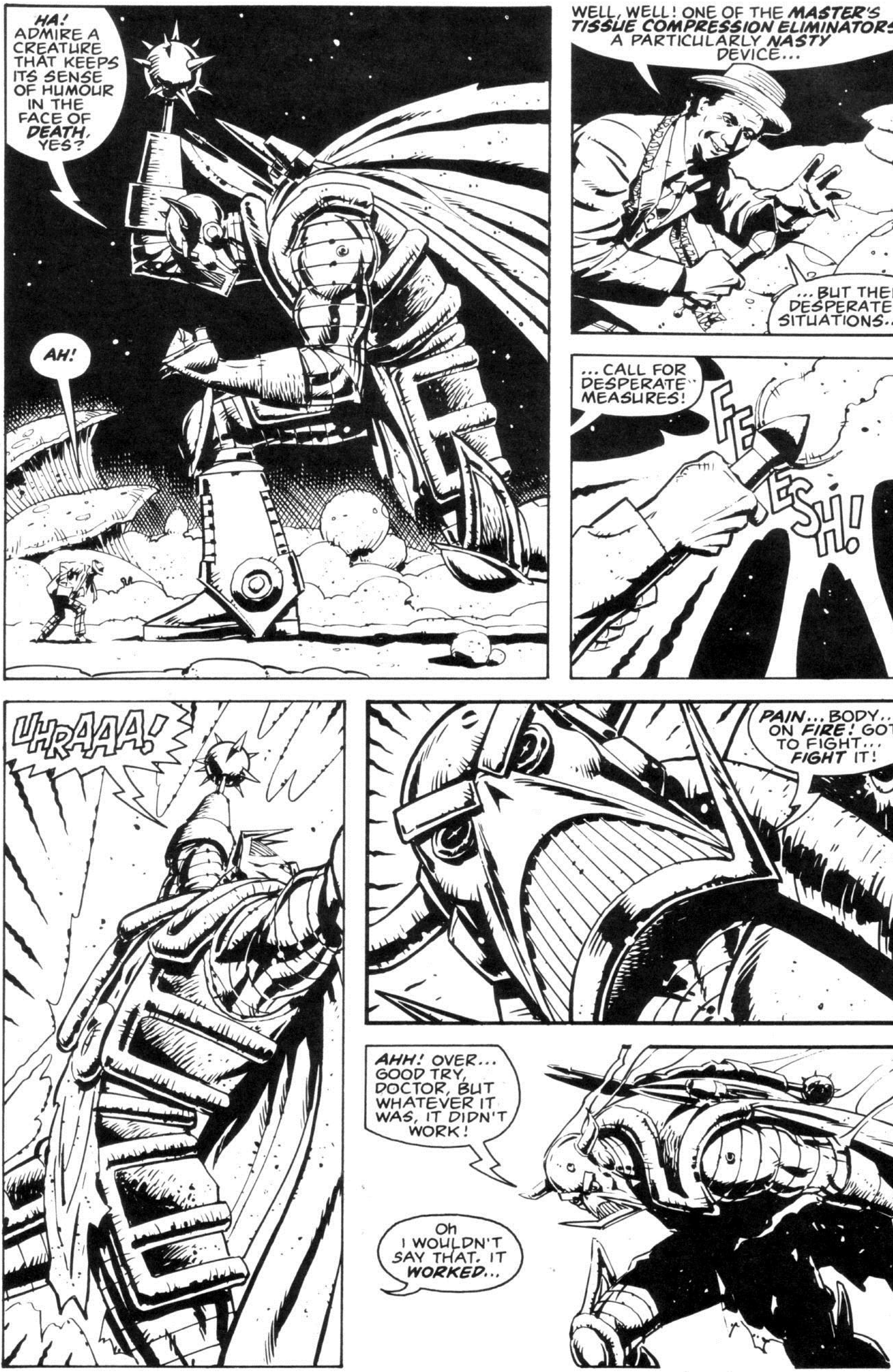
The CROSSROADS OF TIME

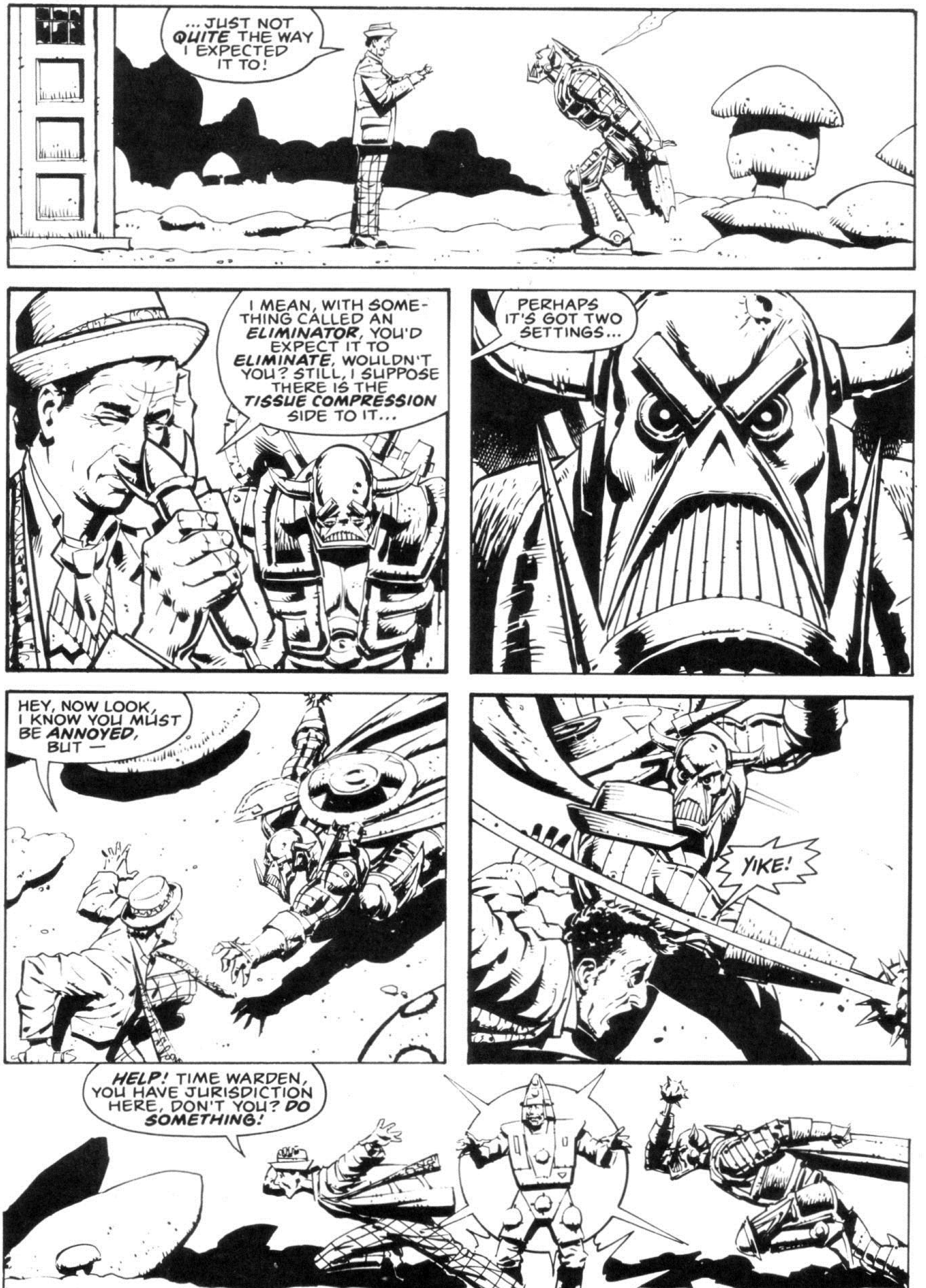

IMAGINE A ROAD NETWORK – ITS LANES CRISS-CROSSING AND INTERSECTING TO FORM AN INFINITELY VAST GRID.
IMAGINE THAT AND PERHAPS YOU CAN BEGIN TO UNDERSTAND THE COMPLEXITY OF THE CORRIDORS OF TIME.
NORMALLY, THE POINTS AT WHICH THE CORRIDORS CROSS ARE EASILY NAVIGATED BY THE VARIOUS TIME TRAVELLERS THAT USE THEM.
BUT, OCCASIONALLY, A ROGUE ELEMENT ENTERS THE SYSTEM...
...AND ACCIDENTS HAPPEN!
KACHUNK!
ALL TOO OFTEN IN THESE SITUATIONS, RIGHT OF WAY BECOMES A MATTER OF SOME DISPUTE...

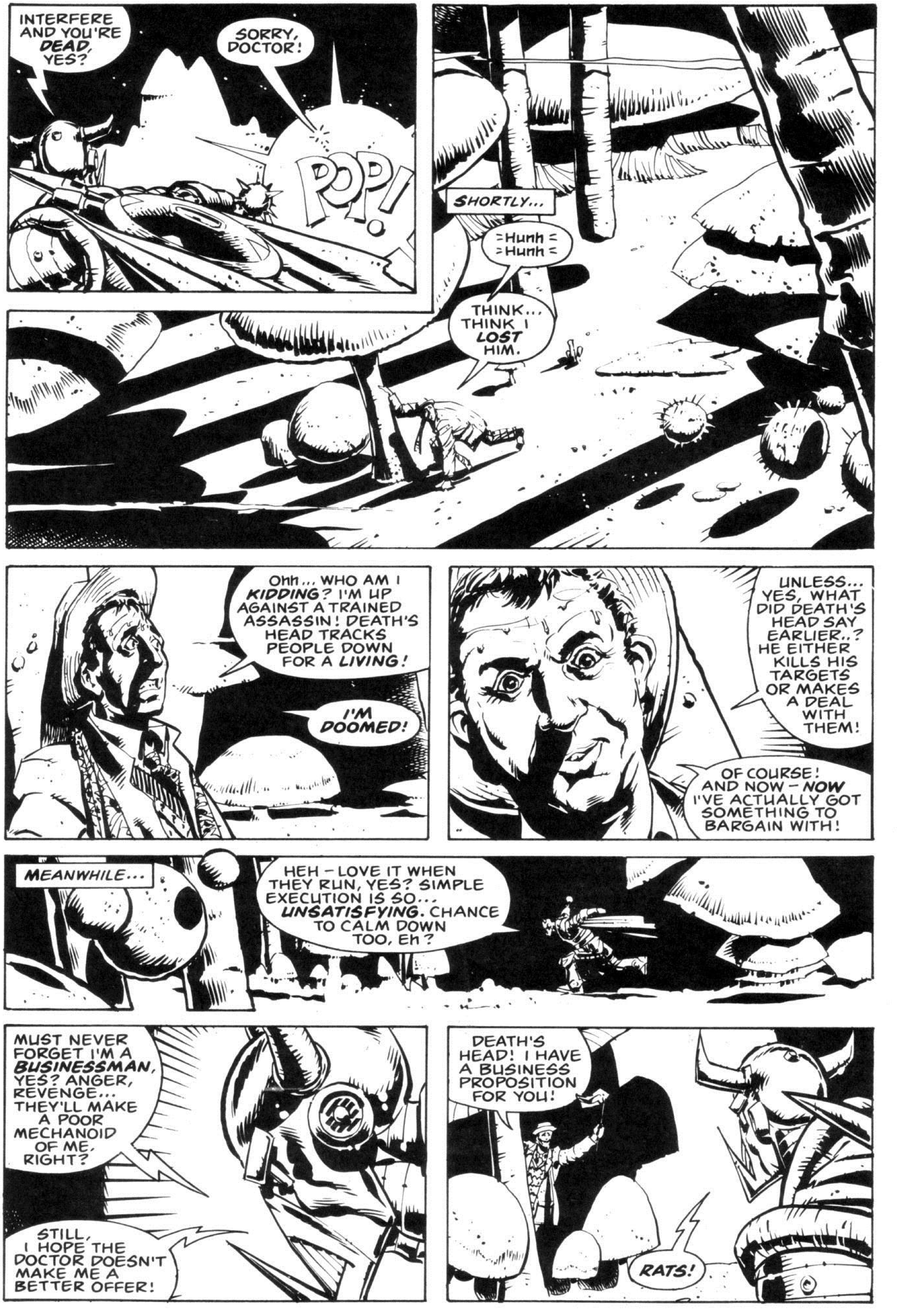
Script **SIMON FURMAN** Art **GEOFF SENIOR** Lettering **ZED** Editor **RICHARD STARKINGS**

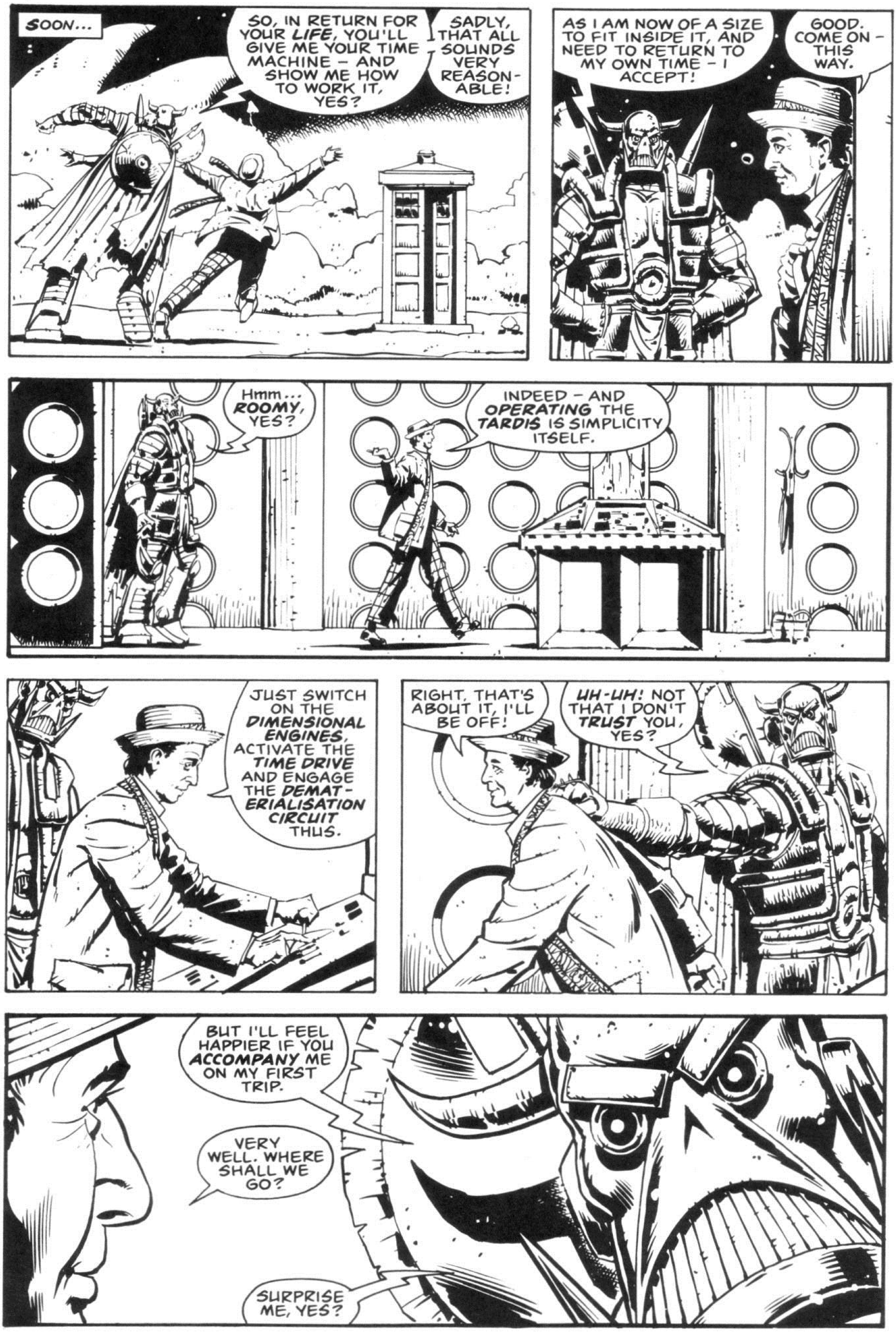

...AND THAT'S WHY A TIME WARDEN USUALLY APPEARS!
GREETINGS, DOCTOR! I TAKE IT YOU KNOW WHAT, IF NOT WHO I AM!
UHH! Y-YES. AND SINCE YOU'RE HERE, I ASSUME I MUST HAVE HIT SOMETHING!
THAT IS SO. NOW, NORMALLY, I MIGHT SEEK TO ARBITRATE IN THIS MATTER, BUT I'M, Er... AFRAID YOU'RE GOING TO HAVE TO SORT THIS ONE OUT YOURSELF!
Oh, THAT'S ALL RIGHT. WHERE IS THE OTHER FELLOW?
I'M SURE WE'LL SOON SORT THIS OUT...
PLEASED TO MEET YOU DOCTOR, YES?
DOUBT YOU CAN SAY THE SAME, Eh?
BEST OF LUCK, DOCTOR!
POP!

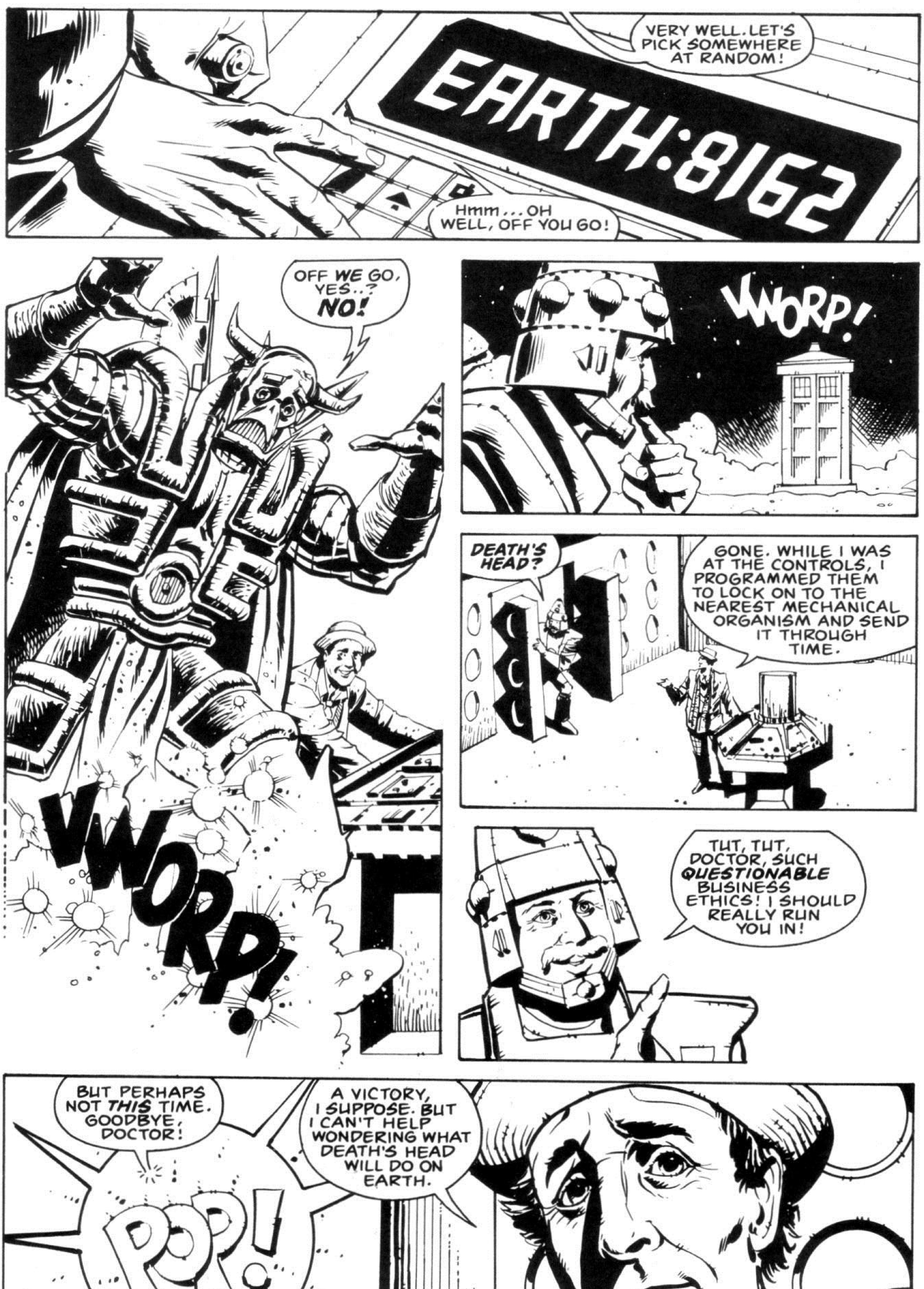

NAME'S **DEATH'S HEAD!** SOME PEOPLE CALL ME A **BOUNTY HUNTER,**.. BUT NEVER **TWICE,** YES?
GOT THROWN INTO THE TIME VORTEX DURING ALTERCATION WITH MY LAST TARGET. **HE** DIED.
SEE, WHEN PEOPLE GET IN MY WAY I EITHER **BARGAIN** WITH THEM OR **KILL** THEM. ANYTHING TO TRADE, Eh?
WELL, Er... THERE'S um...
AS I THOUGHT— **NOTHING!**
HEY, **WAIT**— I MEAN, **WHOUF!**
NOTHING **PERSONAL,** YES? YOU HAVE NOTHING TO BARGAIN WITH EXCEPT YOUR **LIFE!**
KILLING YOU—AND THEREBY SETTLING OUR DISPUTE—
SIMPLY THE MOST **COST-EFFECTIVE** COURSE OF ACTION, Eh?
N-NOW, DON'T LET'S DO ANYTHING **SILLY!** I MUST HAVE **SOMETHING** HERE YOU'LL BE INTERESTED IN! **JELLY BABIES,** PERHAPS?


HA! ADMIRE A CREATURE THAT KEEPS ITS SENSE OF HUMOUR IN THE FACE OF DEATH, YES?
AH!
WELL, WELL! ONE OF THE MASTER'S TISSUE COMPRESSION ELIMINATORS! A PARTICULARLY NASTY DEVICE...
...BUT THEN DESPERATE SITUATIONS...
...CALL FOR DESPERATE MEASURES!
FEESSH!
UHRAAA!
PAIN... BODY... ON FIRE! GOT TO FIGHT... FIGHT IT!
AHH! OVER... GOOD TRY, DOCTOR, BUT WHATEVER IT WAS, IT DIDN'T WORK!
Oh I WOULDN'T SAY THAT. IT WORKED...


...JUST NOT QUITE THE WAY I EXPECTED IT TO!
I MEAN, WITH SOMETHING CALLED AN ELIMINATOR, YOU'D EXPECT IT TO ELIMINATE, WOULDN'T YOU? STILL, I SUPPOSE THERE IS THE TISSUE COMPRESSION SIDE TO IT...
PERHAPS IT'S GOT TWO SETTINGS...
HEY, NOW LOOK, I KNOW YOU MUST BE ANNOYED, BUT —
YIKE!
HELP! TIME WARDEN, YOU HAVE JURISDICTION HERE, DON'T YOU? DO SOMETHING!


INTERFERE AND YOU'RE DEAD, YES?
SORRY, DOCTOR!
POP!
SHORTLY...
=Hunh= =Hunh=
THINK... THINK I LOST HIM.
Ohh... WHO AM I KIDDING? I'M UP AGAINST A TRAINED ASSASSIN! DEATH'S HEAD TRACKS PEOPLE DOWN FOR A LIVING!
I'M DOOMED!
UNLESS... YES, WHAT DID DEATH'S HEAD SAY EARLIER..? HE EITHER KILLS HIS TARGETS OR MAKES A DEAL WITH THEM!
OF COURSE! AND NOW - NOW I'VE ACTUALLY GOT SOMETHING TO BARGAIN WITH!
MEANWHILE...
HEH - LOVE IT WHEN THEY RUN, YES? SIMPLE EXECUTION IS SO... UNSATISFYING. CHANCE TO CALM DOWN TOO, Eh?
MUST NEVER FORGET I'M A BUSINESSMAN, YES? ANGER, REVENGE... THEY'LL MAKE A POOR MECHANOID OF ME, RIGHT?
STILL, I HOPE THE DOCTOR DOESN'T MAKE ME A BETTER OFFER!
DEATH'S HEAD! I HAVE A BUSINESS PROPOSITION FOR YOU!
RATS!


SOON...
SO, IN RETURN FOR YOUR LIFE, YOU'LL GIVE ME YOUR TIME MACHINE – AND SHOW ME HOW TO WORK IT, YES?
SADLY, THAT ALL SOUNDS VERY REASONABLE!
AS I AM NOW OF A SIZE TO FIT INSIDE IT, AND NEED TO RETURN TO MY OWN TIME – I ACCEPT!
GOOD. COME ON – THIS WAY.
Hmm... ROOMY, YES?
INDEED – AND OPERATING THE TARDIS IS SIMPLICITY ITSELF.
JUST SWITCH ON THE DIMENSIONAL ENGINES, ACTIVATE THE TIME DRIVE AND ENGAGE THE DEMATERIALISATION CIRCUIT THUS.
RIGHT, THAT'S ABOUT IT, I'LL BE OFF!
UH-UH! NOT THAT I DON'T TRUST YOU, YES?
BUT I'LL FEEL HAPPIER IF YOU ACCOMPANY ME ON MY FIRST TRIP.
VERY WELL. WHERE SHALL WE GO?
SURPRISE ME, YES?


VERY WELL. LET'S PICK SOMEWHERE AT RANDOM!
EARTH:8162
Hmm... OH WELL, OFF YOU GO!
OFF WE GO, YES..? NO!
VWORP!
VWORP!
DEATH'S HEAD?
GONE. WHILE I WAS AT THE CONTROLS, I PROGRAMMED THEM TO LOCK ON TO THE NEAREST MECHANICAL ORGANISM AND SEND IT THROUGH TIME.
TUT, TUT, DOCTOR, SUCH QUESTIONABLE BUSINESS ETHICS! I SHOULD REALLY RUN YOU IN!
BUT PERHAPS NOT THIS TIME. GOODBYE, DOCTOR!
POP!
A VICTORY, I SUPPOSE. BUT I CAN'T HELP WONDERING WHAT DEATH'S HEAD WILL DO ON EARTH.
A PITY. IT WAS MY FAVOURITE PLANET...

ARCHIVES

FULL CIRCLE

**First Shown:
October 1980**

Episode One

The TARDIS has been recalled to Gallifrey; the Time Lords want Romana back and the Doctor can offer little consolation – they must be obeyed. The TARDIS spins through space. K9 is in temporary charge of the ship when there is a sudden wrench and both ship and its occupants are thrown into a matter distortion.

The ship passes through space again and K9 regains control, announcing that there has been no damage. They have materialised and the scanner shows the wilderness of outer Gallifrey. But outside is a lush paradise and the scanner's image is clearly a mistake.

Elsewhere, young boys are frollicking in the clear river water. Large fruits are being harvested by others of the same race, all dressed in simple clothes. In the midst of this tranquillity, a group of shabbier youths try to steal some of the succulent river fruits. Spotted and pursued, they rush off empty-handed, splitting up to avoid capture.

When the danger has passed, one of the boys, Tylos, rounds on their leader, Varsh – they have achieved nothing. The anger changes to puzzlement as they spot two of the Deciders, Draith and Dexeter, nearby. They are examining with interest one of the river fruits. There is a trace – the same sign as that 50 years ago. There are eggs in the fruit, possibly insect eggs.

Draith asks if they are mentioned in the system files and is rebuked for his impertinence. Dexeter cannot discuss the files, though he sometimes wishes he could. Back in the TARDIS, the Doctor is confused – what is the matter with the ship? He fiddles with the console but only produces a minor explosion.

In their cave hideaway, Tylos is sharpening a knife. Adric, Varsh's younger brother, is pleading to become one of them – an Outler. Varsh says he belongs to the Starliner and his brother admits to believing that the liner *will* take off but says that he won't be on it, or on Alzarius, the planet where they are. He'll be somewhere else.

The girl Outler, Keara, dismisses him as a daydreamer and an Elite. This status accounts for his badge for mathmatical excellence. Angered by her sarcasm, Adric lashes out at their incompetence in failing to steal a few river fruits. Tylos shows him their badge – a belt of knotted rope, and Adric agrees to try to earn it by stealing the fruit himself.

In the Great Book Room on the Starliner, the Deciders discuss the investigation into the fruits and recall the last mistfall with dread.

Outside, Adric swims towards the bank where the fruit is collected, watched from the other side by the Outlers. Not far away, another couple of swimmers are enjoying themselves. Suddenly, the water begins to bubble and hiss, and a thick gas begins to steam from the surface. The swimmers have to be rescued and Draith announces to a terrified throng the coming of mistfall. They have two hours to prepare themselves.

Meanwhile, Adric is still intent on stealing some fruits, but Draith spots him and rushes after him into the thick foliage. The Outlers scatter at the sight, while Adric, who has dropped the fruit, is chased through a forest now swirling with the mysterious mists. He trips and falls. Draith helps the dazed boy to his feet. They're closing the Starliner! Adric struggles against the older man and pushes him down.

The Alzarians are streaming into the Starliner. Citizen Login is worried about his daughter, the Outler Keara. She will die if she stays outside. The fall has weakened Draith. Adric stays with him, only to watch appalled as the Decider is slowly sucked into the nearby marsh. His last words to Adric are to tell Dexeter they've come full circle. A siren warns that the Starliner will soon be closing – if Draith does not return, a third Decider will be ▶

◀ needed. Adric is running, nearly delirious, when he stumbles upon the TARDIS.

Inside, the Doctor is still working on the console and is amazed when he looks up and sees the boy stagger in and collapse on the floor. In their cave, the Outlers are worried – two have deserted, thinking it's mistfall but Varsh reassures the rest. Adric lies feverishly on Romana's bed – he must warn them – and the Doctor is puzzled by his reference to mistfall. The Starliner doors are sealed, just as the two deserter Outlers arrive. Login is to be the new Decider.

The Doctor and K9 venture outside. K9 says the mist is non-toxic. In the ship, Adric is recovered – a wound on his knee having healed in minutes – and he wants to go to warn the others. Romana gives him a homing device. K9 alerts the Doctor – something is about to happen. Sure enough, from beneath the mist-covered water, several shapes are looming. The Marshmen have surfaced!

Episode Two

They stagger onto the bank and stop. The Doctor and K9 move off slowly. Adric is back in the cave, telling the Outlers of Draith's death. He shows them the homing device to convince them he is telling the truth but is taken aback when Varsh decides they will all go to the TARDIS.

The Doctor tells K9 to follow the Marshmen and to report where they settle. A straggler emerges from the waters – a younger Marshchild. The Doctor approaches it and it runs off, which perplexes him, as he thought he got on well with children! In the TARDIS, the Outlers threaten Romana with a knife, saying they're taking over the ship. Adric is dismayed.

The new Chief Decider, Nefred, is looking grim in the Great Hall of Books. He has seen the system files and knows their secrets. Login accepts his new post and verbally rejects his Outler daughter.

Adric disarms Tylos, and Romana grabs his knife. She then offers it back to him. Scarcely has order been restored when the ship begins to be rocked violently back and forth. Something has picked up the TARDIS.

The Doctor is looking around, followed, at a distance, by the Marshchild. He sees the Starliner and gains entry with his sonic screwdriver. He sees a river fruit with a knife in it and wanders off, leaving the door open. The Marshchild follows and picks up the knife. When the Time Lord returns, he notes that the knife has disappeared.

Nefred addresses the Starliner, rallying his people to prepare for embarkation by continued maintenance. The Doctor shuts the bulkhead door. In the TARDIS, the upheavals cease. Varsh suggests the Marshmen have been carrying it – the scanner won't operate without a local image translator, so they take a quick look out of the door. They are in the Outler's cave – and it is full of Marshmen.

The Doctor is wandering the corridors of the Starliner. The Marshchild is spotted and cornered. It is badly frightened and only the Doctor's appearance calms it. But the Doctor is knocked out and the Marshchild seized. They are taken to the Deciders, the Marshchild tangled in a kind of net. It is to be taken to Dexeter.

The Marshmen are attacking the TARDIS when K9 enters the cave. Looking out, Romana's delight is short as the Marshmen simply decapitate the robot. Back inside, she ponders why they have been taken to this cave and asks why the Outlers chose it. Learning that it has an excellent high view of the Starliner, she guesses that the ship is to be used as a giant battering ram to smash a way into the Starliner.

The Doctor is questioned and he asks why people can't just be nice to each other. He tells them the mist is non-toxic and Login realises his daughter may yet be alive. Dexeter arrives and announces that the Marshchild is a useless specimen, as it is non-aggressive. The Doctor offers a second opinion.

Romana prepares the TARDIS for take-off. Keara reports that the Marshmen are leaving the cave. They leave the ship and see some large spiders scuttling across the floor – the Marshmen must have been frightened. The spiders are hatching out of river fruits. The Outlers instinctively back into the ship, while Romana tries to reassure them by pointing out that they're only spiders. The TARDIS door shuts and the spiders begin to head for the now alarmed Time Lady.

Inside, Adric, not knowing what to do for the best, pushes a switch. This dematerialises the ship altogether! Left alone in the cave, Romana realises the spiders look hostile. Seeking to defend herself, she picks up a river fruit which hatches in her hands. The giant spider lands on her face and she collapses. More spiders scuttle over her unconscious form. . .

Episode Three

Adric realises they are in flight. Dexeter takes the Doctor to his lab, where the Marshchild is attached to an operating table. He has been taking tissue samples, something the Doctor disapproves of. If the Alzarians are leaving to return to the planet of their origin – Terradon – why the fuss about the Marshmen? The Doctor wishes to return to the TARDIS and Login arrives at just the right moment, wanting to discover how the Doctor got in.

The Outlers are scared – where are they headed? As for Romana, she stirs slightly, still festooned with spiders. In the woods, the Marshmen are on the move. The Doctor is led down a maze of corridors by Login – and the Doctor is puzzled when he sees one of the maintenance parties at work. They are replacing a perfectly functional component. Login says it will take generations of careful work until they are ready and that they have to be patient. This doesn't appease the Doctor, who counters that too much patience will get the Starliner nowhere.

Login offers the Doctor a deal – he will help the Doctor find the TARDIS if in return, the Doctor will help him to find his daughter. The Doctor readily agrees but as they arrive at the entrance area, the TARDIS materialises. The door opens and the Doctor expects to see Romana, but it is Keara who steps out. The girl is joyfully reunited with her father. Still expecting Romana, the Doctor is confronted with everyone but his companion. Adric looks out last and the Doctor asks Romana's whereabouts.

Without waiting for a reply, the Doctor pushes the boy back into the console room. Although it's unlikely to work, they'll have to try a short return trip. Against all odds it does. The ship leaves the Starliner and reappears in the cave. Romana is now wide awake, sitting by a wall and deep in thought. The Doctor asks her if she is all right. Her positive but curt reply is followed by her asking who the Doctor is.

Dexeter wants to experiment on the Marshchild in secret but this must be confirmed by all the Deciders, so while the creature is revived, confirmation will be sought. If given the go-ahead, a surgical examination will take place on the fully conscious Marshchild. Romana is now lying in her bedroom, in some sort of coma. K9's head wasn't in the cave.

The experiment is agreed, but will be supervised – the next matter for Decider attention is the enquiry into the Outlers. All concerned assemble in the Great Hall of Books and there the youthful rebels are reminded of the concept of the supremacy of their community. There will be no punishment.

The TARDIS returns to the Starliner and the Doctor and Adric leave, arriving in the Great Hall of Books just as Dexeter is starting his experiment. The Doctor explodes with anger at what he sees as cold-blooded murder. As Dexeter's scalpel makes its first incision, Romana, her face covered in a weird swirling pattern, screams in agony. The Marshchild breaks free of its bonds, smashing up the lab and strangling Dexeter. Calmed by the sight of the Doctor on the lab's scanner, it tries to break through the glass and is killed by the resultant electric shock.

The Doctor orders Adric back to the TARDIS and turns in fury on the Deciders, accusing them of neglecting their responsibilities. They're supposed to be the leaders but the preparations are going in circles – if they wanted, this ship could take off in half-an-hour. To prove his point, the Doctor sweeps away a wall of books, revealing a control panel behind. Nefred now admits his terrible secret – nobody knows how to pilot the ship, crashed on the planet centuries before. The ex-Outlers are working on the preparations at this very moment.

The Doctor examines spider tissue and Adric arrives to tell him Romana has gone, having smashed up her bedroom first. Romana is making her way to the lowest levels, by the main entrances to the Starliner. The Doctor and Adric hurry through the corridors, Adric stopping to pick up an image translator.

Romana opens the main bulkheads and the Marshmen swarm in. In complete sympathy, she welcomes the invaders. . .

Episode Four

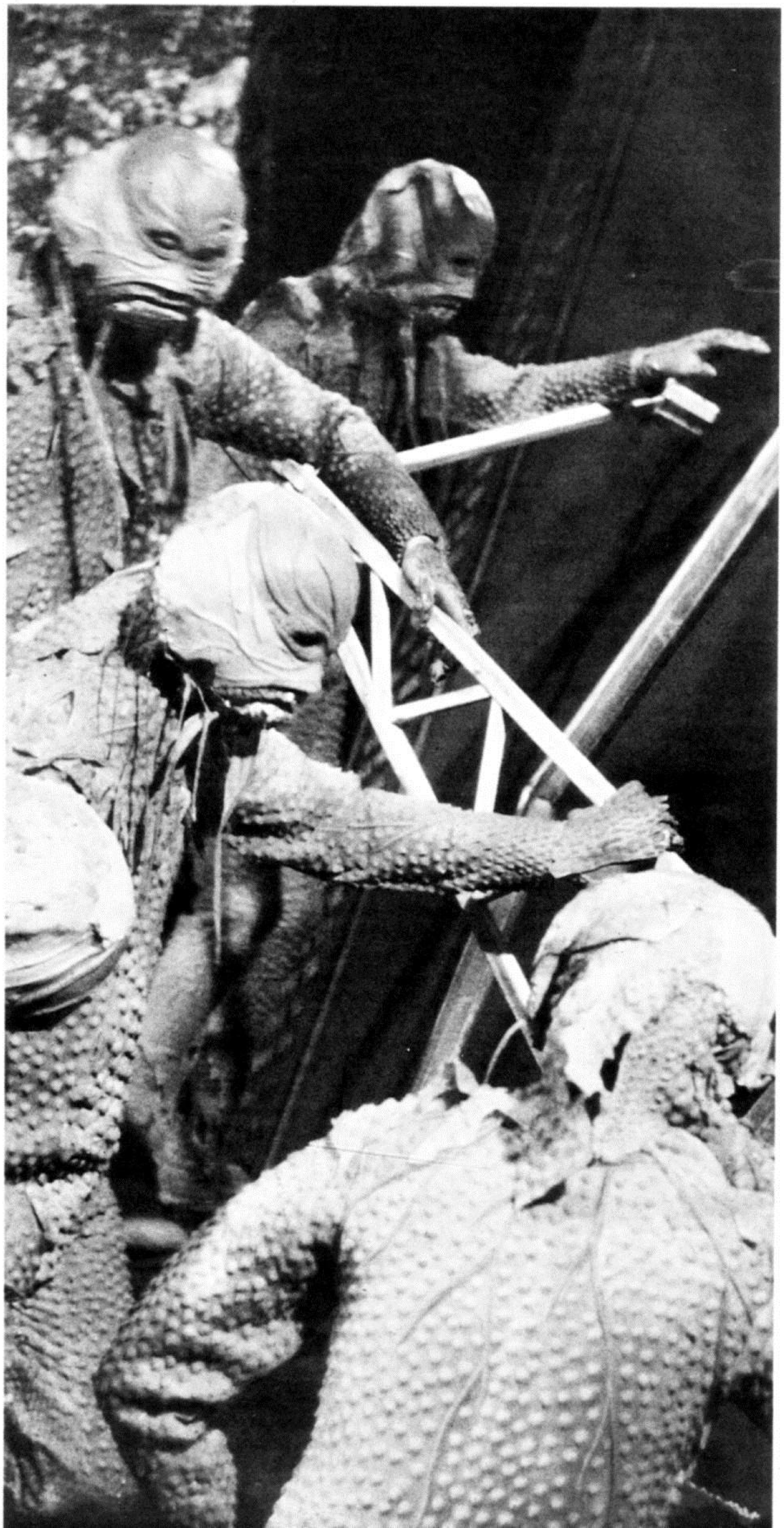
As the Marshmen pour through the Starliner corridors, a security alert goes out. Varsh sees some of them coming and he and his friends only escape by distracting the creatures' attention for an instant. Tylos isn't so lucky – turning back to help another, he is killed.

The Doctor and Adric look for Romana and the boy tells the Time Lord about Draith's dying words. He also shows his rapidly healed knee and the combination of these facts causes the Doctor to mutter something about rapid cellular adaptation – like the Marshmen who have adapted quickly to the air inside the Starliner. On their way back to the lab, the Doctor and Adric bump into Varsh and Keara. The Doctor sends them to the lab for safety, while he has an obvious change of plan, going off on his own.

Everywhere, people are on the run from the Marshmen. The Deciders wonder how they could have got in but respect the Doctor too much to blame him. The Doctor finds Tylos' body and is confronted by a Marshman carrying K9's head impaled on a stick. Snatching it back, he uses it to cover his face and confuse the growing number of Marshmen around him. Behind him, a hostile Romana creeps up. . .

In the lab, Varsh feels useless – he wants to do something. The Doctor uses the familiarity of the TARDIS and K9's head to try to persuade the possessed Romana to stay by the ship while he goes off. The Deciders discuss defence tactics but it is too late – the creatures are forcing their way into the Great Hall of Books itself.

The Doctor meets the restless former Outlers and tells them of Tylos' death. In the Hall of Books, the Marshmen go on the rampage, sending books and documents flying and ▶



◀ attacking any person in their way. Nefred is injured and is helped out of the scene of devastation by the other Deciders.

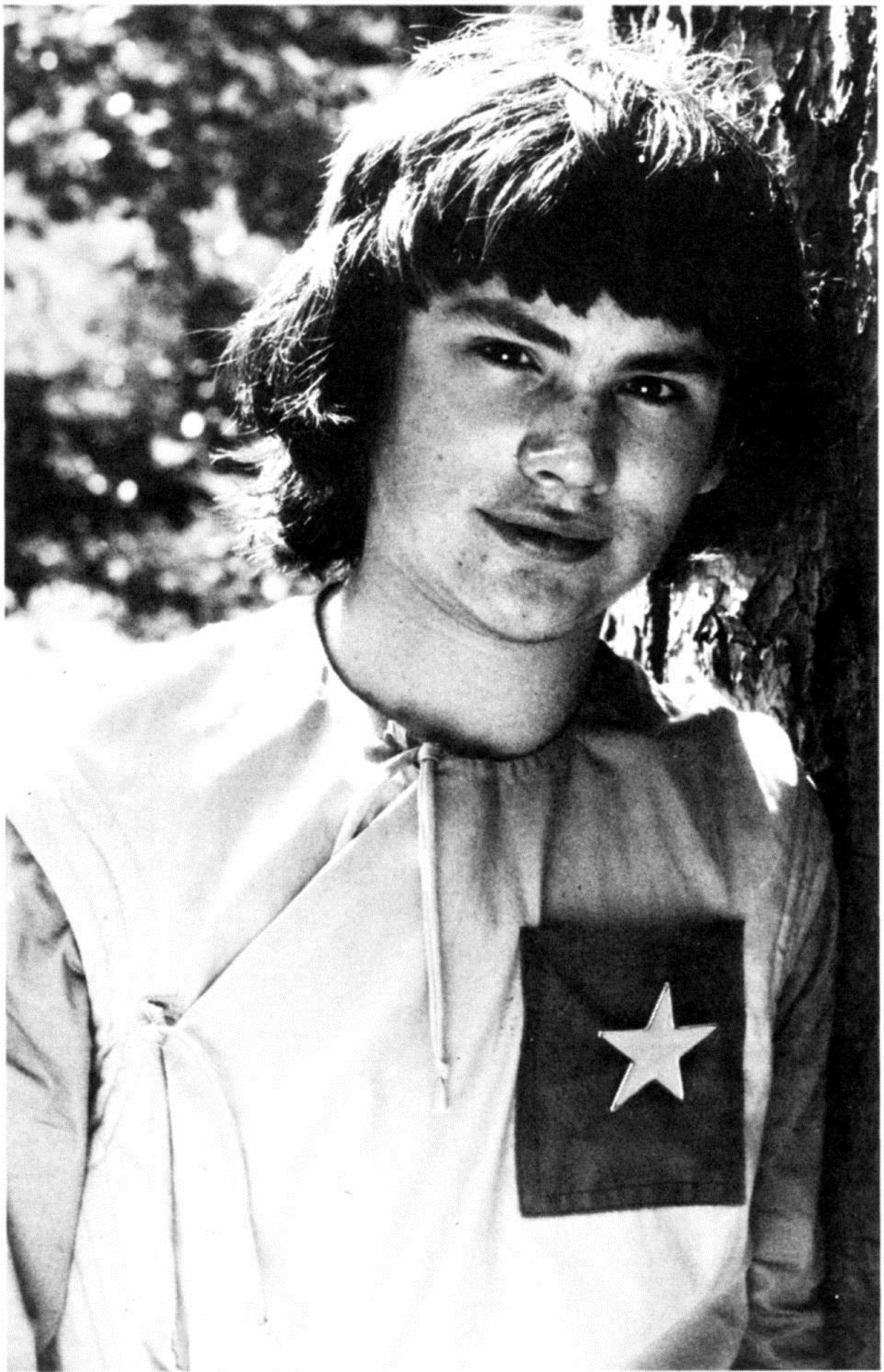
At work in the lab on tissue samples, the Doctor is given the stolen image translator. Though reproving Adric's action, he accepts it, explaining that the TARDIS is in E-Space, the negative universe. He starts work on a serum to counteract the infection from the spiders suffered by Romana and evidently transmissable by the Marshmen as well, judging by Tylos' corpse.

Down by the bulkheads, Nefred is dying. With his final words, he tells the others to get the Doctor to teach them how to fly the Starliner. Before he dies he confessess one last shattering secret held within the system files – they can't return to Terradon because they've never been there. This is their real home and Terradon is a myth – all the preparations were futile.

The Marshmen break into the lab as the serum is ready. The creatures are kept at bay using concentrated oxygen cylinders to which they can't quickly adapt. Romana enters and begins to attack the Doctor. Adric sprays her with oxygen and after an initial resistance she sinks to the floor. The serum cures her completely.

Deciders Login and Garif make their way to the Doctor, finding Tylos' infected body on the way. Varsh and Adric appear quickly, followed by more Marshmen – the Deciders escape, covered by the two brothers. Varsh bravely fights on while Adric rushes for help – the oxygen is having less effect and is quickly running out.

The recovered Romana says the Alzarians have been here for about 40,000 generations and the Doctor reveals that all life here – the spiders, the Marshmen and the Alzarians – share the same cell structure. They are all part of the same genetic pattern.



Varsh is fighting a losing battle and he retreats, starting to close the inner door of the corridor intersection. At the last minute, as Adric returns, his brother is seized and dragged under the closing door. Adric can do nothing to save him. Though he opens the door again as quickly as possible, it is too late. Varsh is dead.

The Doctor, Keara and Login arrive to find him grieving but the Doctor seems distant, chiefly concerning himself with the problem in hand. He asks Login to flood the liner with all the available oxygen. More kindly, Keara tells Adric to wear his brother's Outler belt – he's earned it.

The oxygen supply repels the Marshmen and they leave the way they came, though some have a little help from Romana, whom they still see as benevolent. The Deciders are stunned by the truth as discovered by the Doctor and Login asks for his help to enable the Starliner to leave the planet. The Marshmen have worked out how to get out – how soon before they work out how to return?

Romana shares Login's concern – if they stay, generations of evolution will be wiped out by the conflict that will ensue between the different stages of life on Alzarius. Adric, meanwhile, hides himself in the TARDIS. The Doctor is as good as his word, leaving the still doubtful Deciders with a ship fully primed for take-off. All they have to do is press one switch – but the Doctor's brisk departure leaves them without his decisive influence and they pause.

Back in the TARDIS, the Doctor tells Romana that they wanted to make him a Decider but that he decided not to be one! She asks him if he was concerned about her when she was infected, but the Doctor simply says he was much too busy to worry.

The image translator stolen by Adric shows the Starliner taking off and confirms that the travellers have indeed passed out of their own time and space through what the Doctor calls a charged vacuum emboitement. Unless they can find another through which to return to the normal Universe, they will be trapped in E-space for good. . .

FULL CIRCLE – starred **Tom Baker** as the Doctor, **Lalla Ward** as Romana, **John Leeson** as the voice of K9 and **Matthew Waterhouse** as Adric, with **George Baker** as Login, **James Bree** as Nefred, **Richard Willis** as Varsh and **Bernard Padden** as Tylos.

fact file

THE ORIGINS

Though screened third in the 18th season, *Full Circle* was actually shot fourth in the production schedule, thus allowing the team to take full advantage of location filming in the early summer of 1980.

The story had actually started life as a series of contributions from *Doctor Who* fan Andrew Smith, who had been submitting material for years. Incoming script editor Christopher H. Bidmead, who wished to encourage new talent, believed he'd found it in Smith.

Though the commission was much publicised (even in the *Radio Times*), Bidmead actually testifies to having done much of the eventual work on the story and the script himself and points out that it was an awful lot of work for very little reward. The title went through various stages from *The Planet That Slept* until the snappier *Full Circle* was chosen by Bidmead.

Smith on his story: "It all evolved from the concept of the Marshchild. That character came into my mind in a moment of relaxation – a shy, withdrawn creature born in a marsh (originally it was a Marshgirl but this produced problems of differentiation. Chris Bidmead suggested we call her Marsha!) From this, I started to think of mists and came up with the idea of the natural cycle which changed Alzarius every fifty years or so."

The character of Adric was one of the Bidmead/Nathan-Turner briefs added to the plot-line. His name was an anagram of the scientist Dirac. John Nathan-Turner decided that this was an ideal opportunity for introducing a new male companion, anticipating the departure of Lalla Ward as Romana. Having decided on Adric, Nathan-Turner then cast unknown Matthew Waterhouse to play the part.

The son of a solicitor, Waterhouse had always had acting ambitions and though this part was to prove a marvellous start to his career, there were many problems involved with his inexperience and insecurity, and after being dropped from the show in 1981, he had hardly worked as an actor again.

DIRECTION

The director chosen was Peter Grimwade, and the brilliant job he did speaks for itself. Grimwade says there was a lot of luck on the team's side – for a start the weather behaved itself so perfectly on location that it was easy to believe that Black Park in Buckinghamshire was really an alien paradise. The effect was helped by such little touches as painting a few birds with exotic colours.

The design of the Marshmen was also a great success, accomplished in very traditional *Doctor Who* style from latex sheets moulded to give the surface texture and then fixed to wet suits. These were the creation of costume designer Amy Roberts: "I only did one design for the Marshmen costumes after preliminary rough sketches and working drawings for myself and that was approved by the director and producer. The final costumes were reasonable but I wasn't entirely happy with them."

Shooting the rising of the creatures from mistfall was predictably the most difficult scene. The actors involved had to go under water; it was then impossible to cue them properly for the action to start.

Visual Effects Designer John Brace was responsible for the spiders seen in the show: "The problems were numerous. The difficulty was making them walk on their legs in a realistic fashion.

"We set to work on leg-activating mechanisms and we had a shaft with Meccano pulley wheels set along it at different angles. This we sat in a carriage with a motor and this became the body of a spider. We bent wire rods for the legs and these passed through the carriage and curled round the pulley wheels, so when the motor turned the shaft, the rods produced a swimming motion. We put the batteries into the abdomen and after bending the legs some more to enable it to stand, we turned it on and it reared, lurched about and looked as if it could walk. We added refinements and they looked menacing and quite convincing."

Problems encountered during the studio recordings included Barney Lawrence as the chief Marshman trying to turn the wheel on the escape hatch, only to have it come off in his hands, and Matthew Waterhouse getting the image translator stuck in the microscope.

On location, shots had to be changed as it became apparent that the water was making the costumes of the Marshboys too clinging, and subsequently unsuitable for family viewing.

EFFECTS

Early use of the Quantel video technique was used to achieve the effect of the TARDIS passing into E-Space, while Grimwade made as much use of the studio facilities at his disposal, stretching the system to the limit in the process.

His cast included James Bree (to re-appear in *The Trial of a Time Lord*) veteran actor George Baker, recently on screen in *Wolf To The Slaughter,* and comedian Bernard Padden.

The brilliant incidental music was composed by BBC Radiophonics Workshop man Paddy Kingsland. On Grimwade's express suggestion, themes were used throughout *Full Circle* to indicate different characters. The Adric theme was to recur moments after the boy's television death, two years later. The novelisation was by original author Andrew Smith and the story was repeated in the summer of 1981.

Full Circle was a great success, a tighty plotted and extremely exciting adventure whose broad range of appeal was matched by the gloss and professionalism of its execution. Director Peter Grimwade was fittingly rewarded with the almost instantaneous commission to direct *Logopolis.*

Richard Marson

Doctor WHO MAGAZINE